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Modern LITHOGRAPHY

OCTOBER • 1946 • VOLUME 14 • NUMBER 10

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**JAPANESE
LITHOGRAPHY**
(See Page 26)

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and are still leading
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Cashed for \$104.16; should have been \$99.16.

Example 2: A check from Anderson, dated May 11, 1942, for \$9.40. The amount is written as \$ 40.00. The signature is "A. Anderson".

Appears to be for 40¢ instead of \$9.40. Cost 17 hours tracing error.

Example 3: A check from L & R Davies Company, dated Nov 7, 1941, for \$174.16. The amount is written as \$ 174.16. The signature is "L. R. Davies".

Amount difficult to find in center of row of boxes.

Example 4: A check from L & R Davies Company, dated Nov 7, 1941, for \$174.16. The amount is written as \$ 174.16. The signature is "L. R. Davies".

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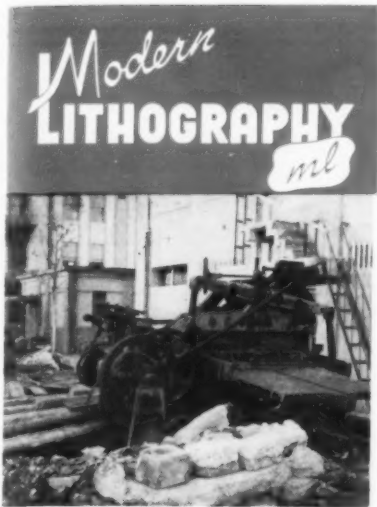
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THE COVER

This is the Japanese Navy Hydrographic office in Tokyo after U. S. bombing, as found by Lt. Comdr. Henry T. Birgel, USNR, when he investigated Jap litho methods following V-J Day.. For his story and more pictures of Jap equipment and ruins, see page 26. (Photo by Mr. Birgel.)

OCTOBER, 1946
VOLUME 14, No. 10

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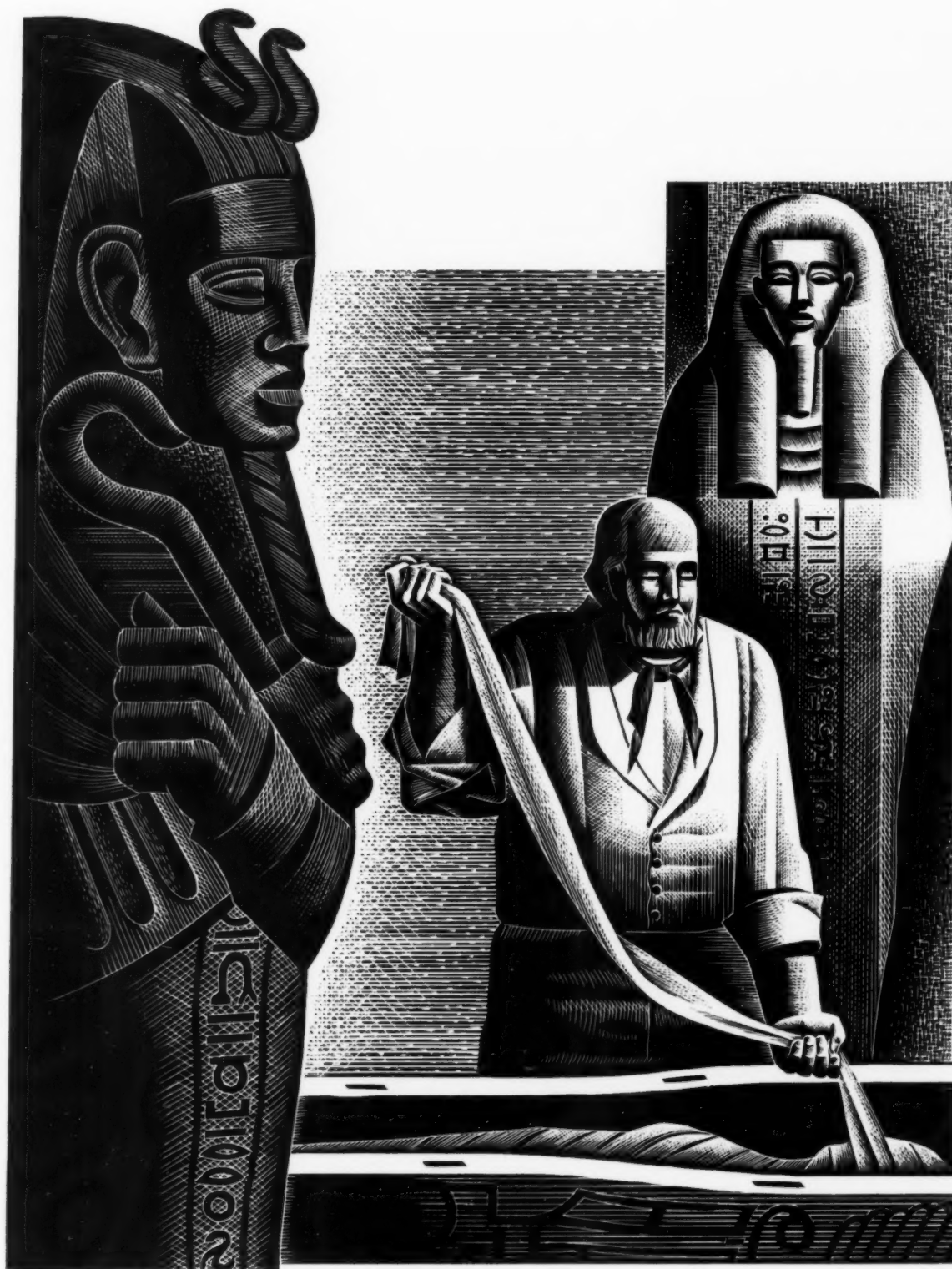


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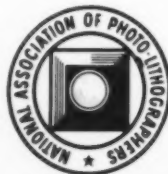
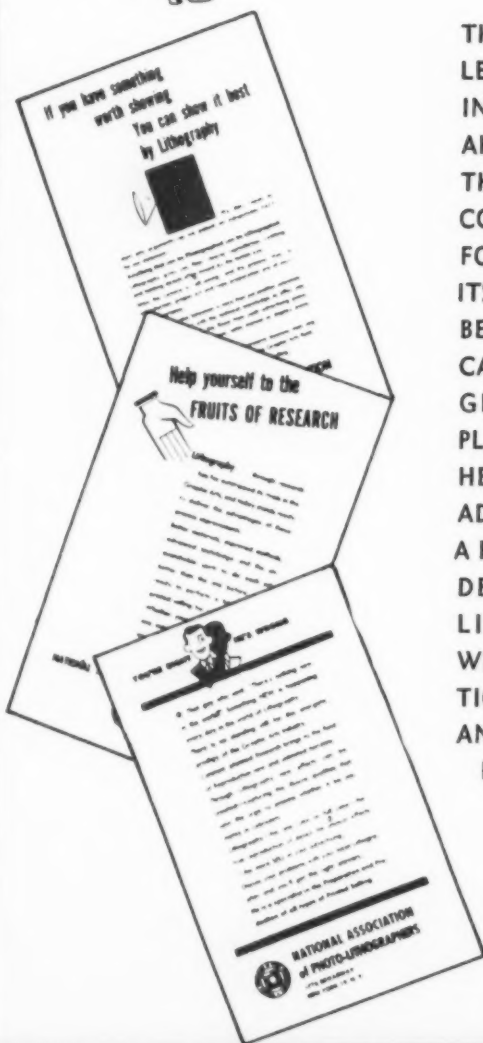
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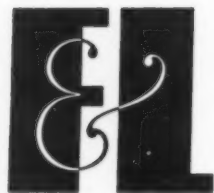


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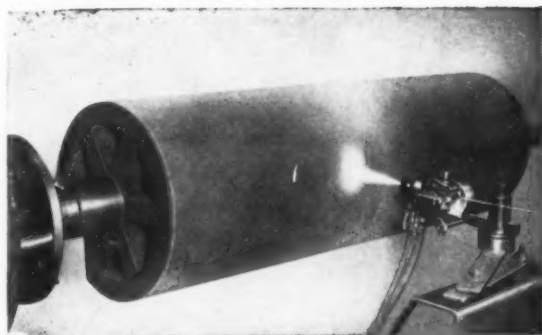
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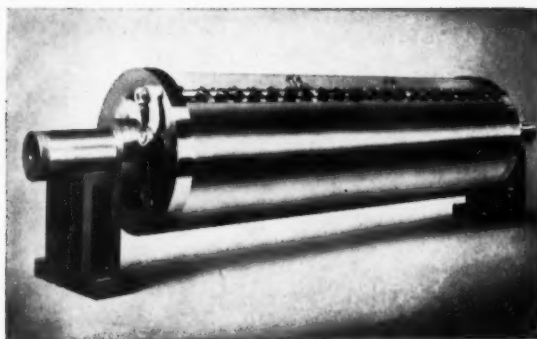
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Heads are quickly adjustable from front

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Chips automatically carried to removable refuse box in front of machine.

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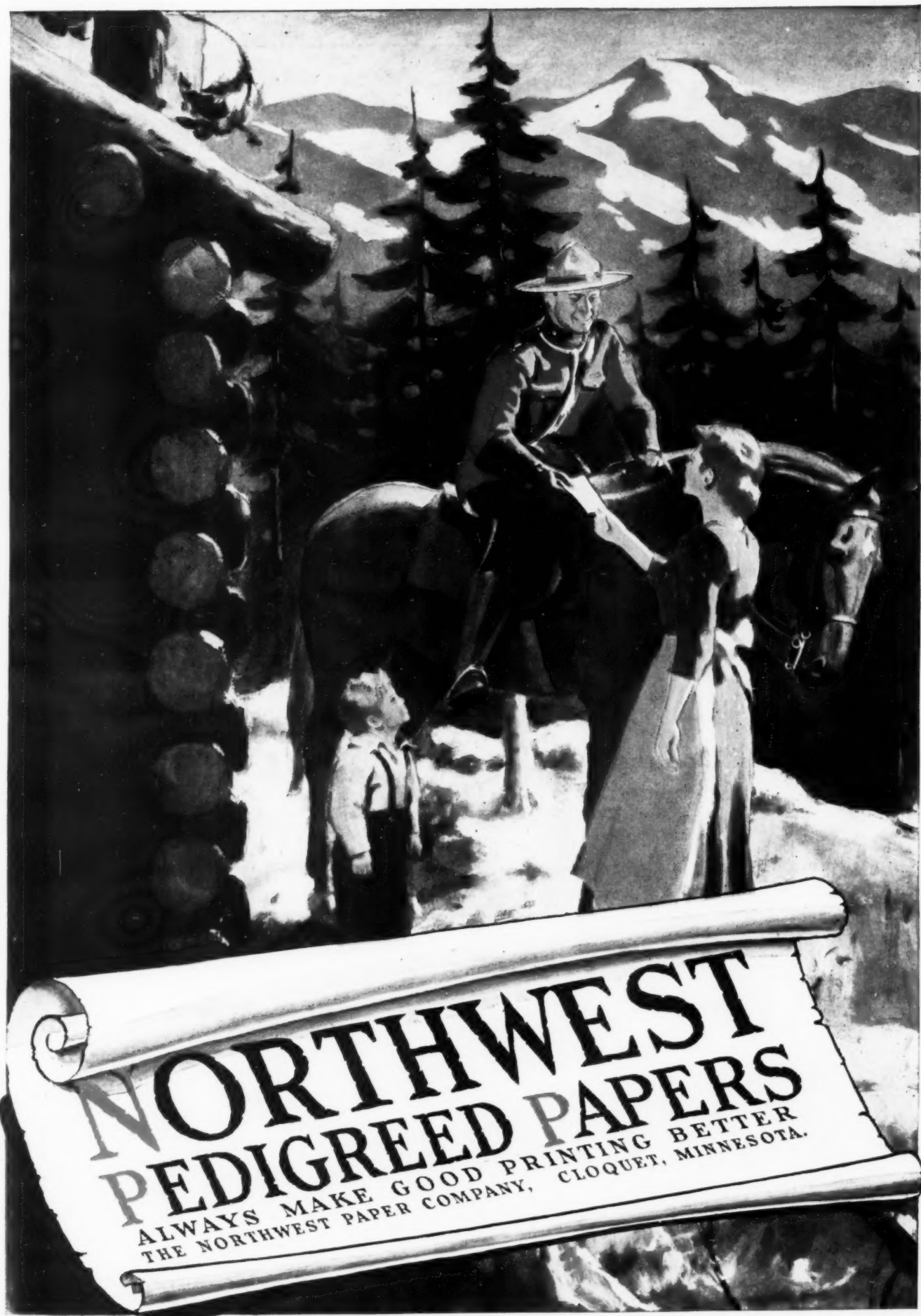
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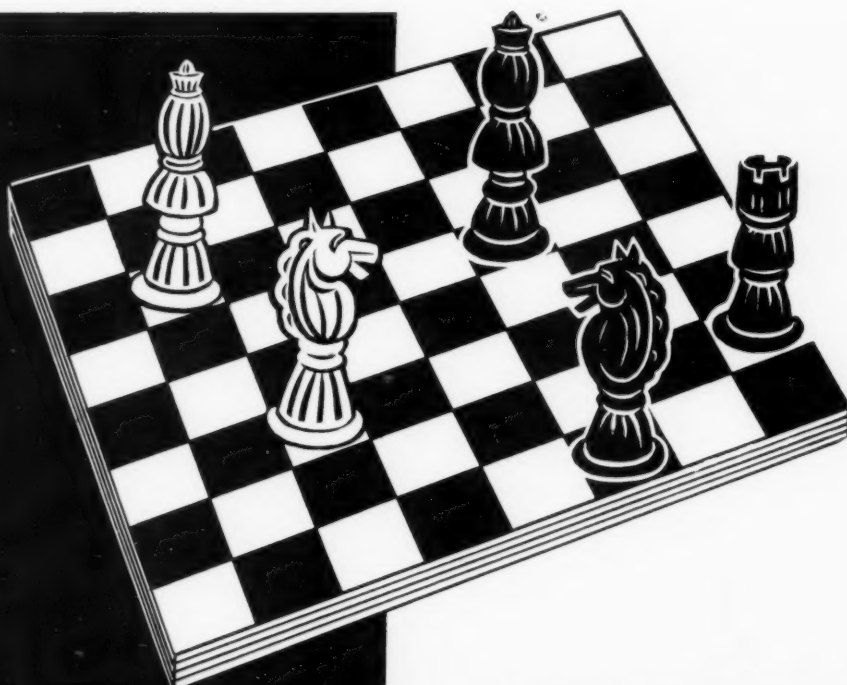
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BRYANT 9-0220

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Vice-President

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I rejoice in my good health upon the occasion of my golden anniversary in the Lithographic Industry; I note the strange contradiction between the care which men give to machines and that which they give to the more and immediate personal consideration of health. When mechanical devices break down, skilled machinists are able to take them apart, make new replacements and give them the care which will prevent repetition of the trouble.

But the same concern has not been given to the health needs of humanity. This neglect appears all the more striking when we note how many of our friends, associates and co-workers have been afflicted with a disease such as Arthritis, THE GREAT CRIPPLER.

Arthritis affects more workers than even injuries from accidents. Hundreds of thousands of men and women are rendered unemployable the year 'round. Seven million Americans suffer without real hope of cure, because the causes and treatment of this disease remain unknown.

Yet, if this were the mechanical breakdown of a machine, we would make it our business to find the cause and the method of prevention. It is certainly no less our business to meet the challenge of this disease which has within its cruel grip more people than cancer, tuberculosis, diabetes and heart disease combined.

In undertaking this major item of business, we are fortunate that we are not alone. The National Arthritis Research Foundation was formed by some of our country's leaders for the purpose of concentrating America's genius in determining the causes, treatment and prevention of Arthritis and related rheumatic conditions; so I have felt privileged to accept the National Chairmanship of its Lithographic Industry Division. The Foundation brings new hope to suffering millions that at last they can be helped from out of the shadow of these painful diseases.

The \$2,500,000 necessary to help the Foundation project this vital service of lifting the dread shadow of Arthritis is little compared with the tragic toll in lost income, continuing medical expense, and in human suffering.

Remember, the spirit of living is the spirit of giving.

I invite you to join me on this GOLDEN ANNIVERSARY in the GOLDEN DEED to help suffering mankind by your generous support of the NATIONAL ARTHRITIS RESEARCH FOUNDATION.

Cordially yours,

Joseph H. Tooker



L I T H O G R A P H Y A N D I T S C O G N A T E A R T S

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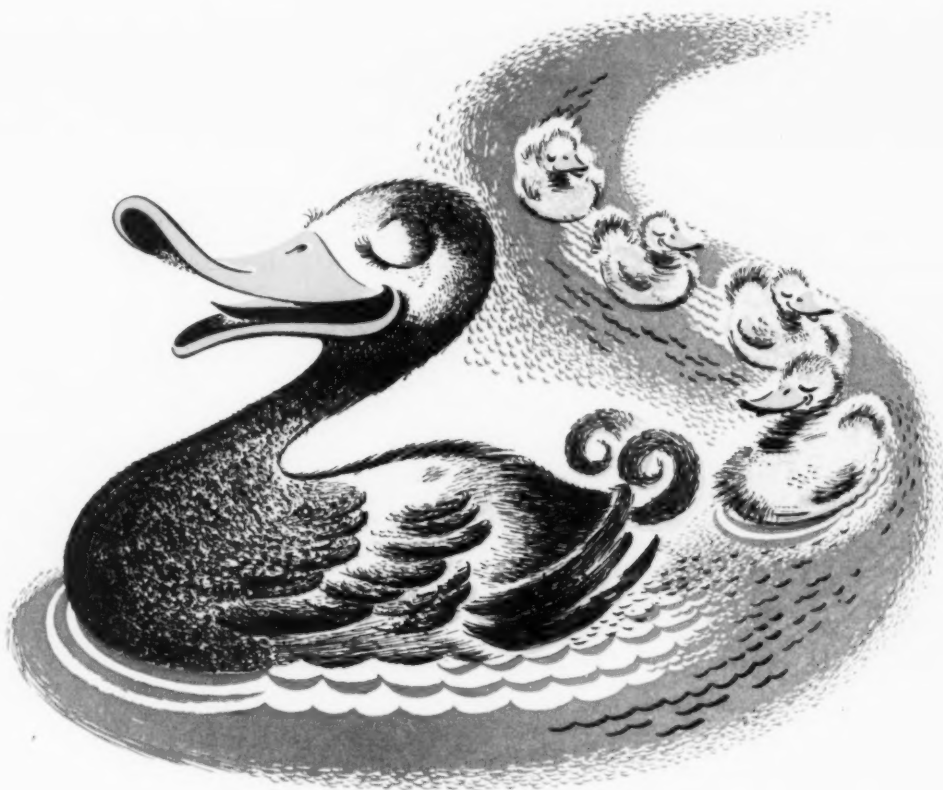
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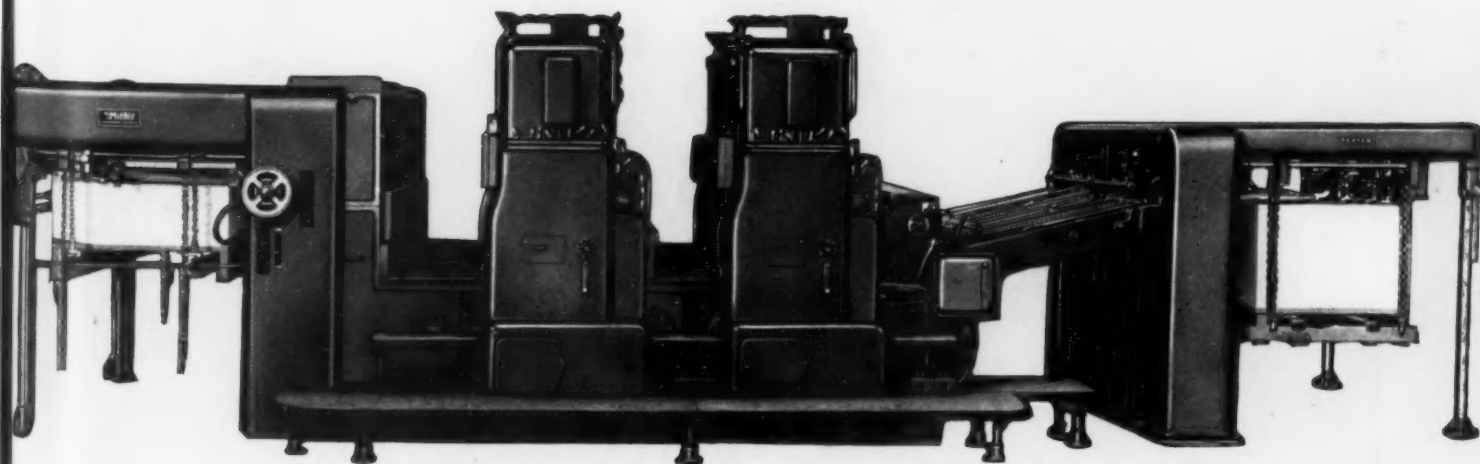
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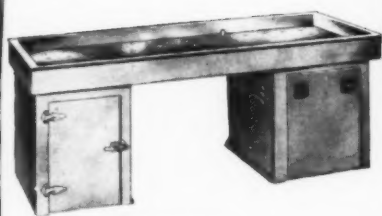
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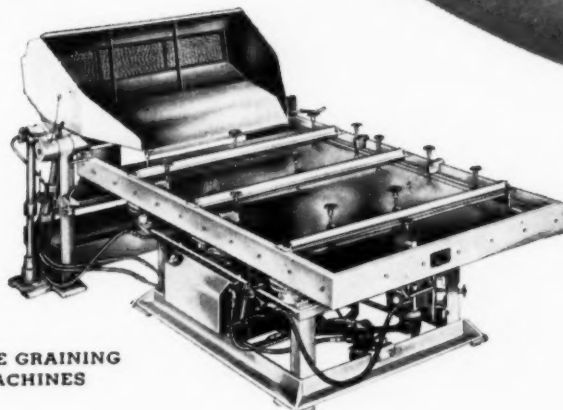


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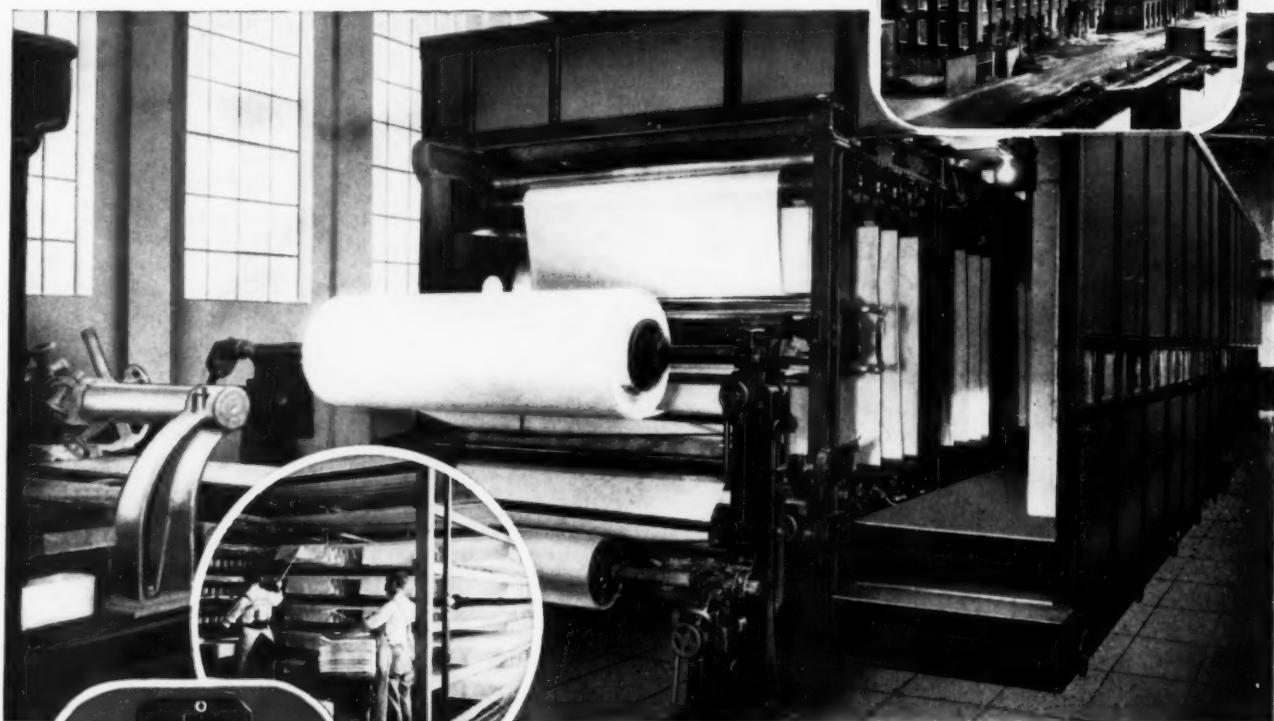
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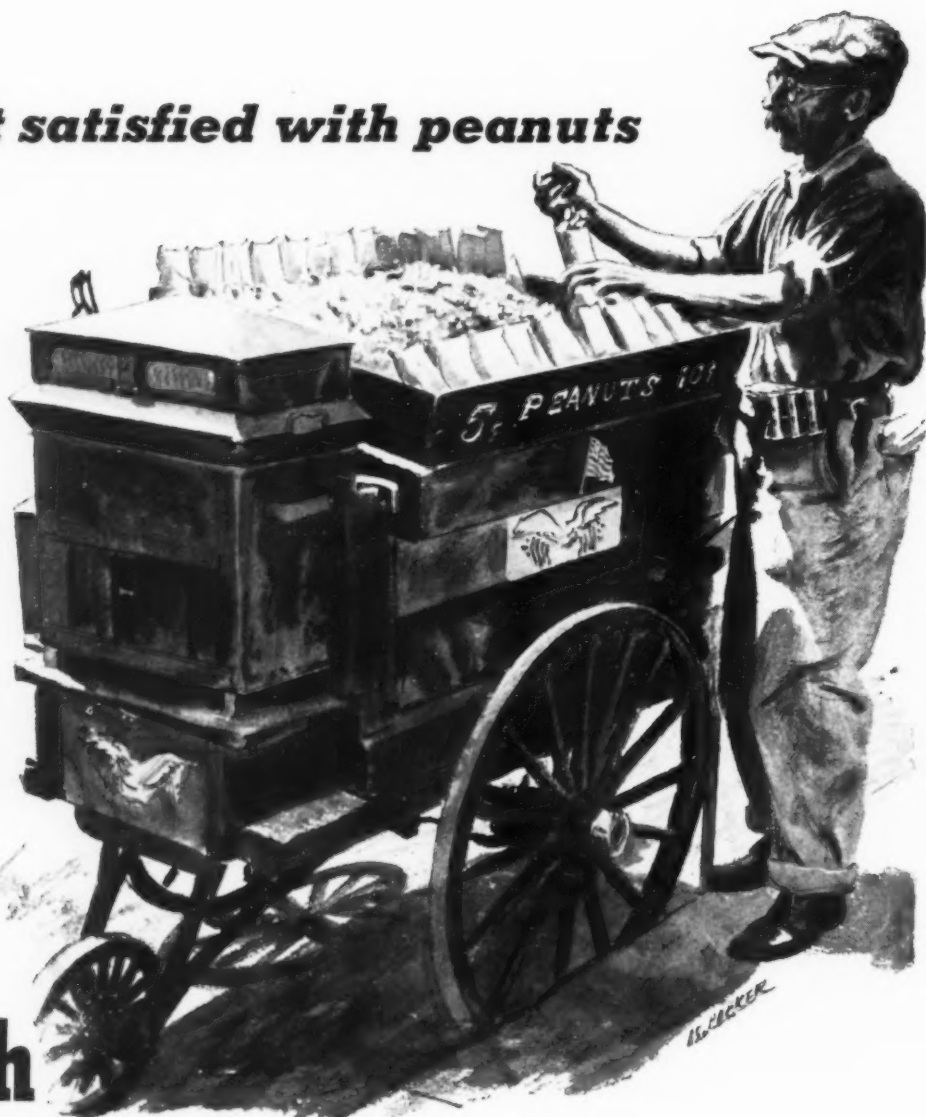
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EDITORIALS

SINCE the Foote & Davies and the Pacific Press labor disputes have died down, other evidences of the continuing struggle of the Photo Engravers' Union to get hold of some semblance of jurisdiction over lithographic platemakers are cropping up.

One of the most startling outbreaks of this smouldering battle came in New York late in September when the photo engravers' union, which controls gravure workers in that city's closed shops, "would not permit" three gravure executives to address the New York Litho Club. The topic of the evening had nothing to do with labor, but was to be an educational program planned to better acquaint the lithographers with other reproduction processes. But the men didn't speak.

We can make the further suggestion that all books, pamphlets, reprints, articles, magazines, or any other medium which might possibly convey information of the gravure process to lithographers be banned burned and abolished.

A counter measure to the photo engravers' attacks was taken by the ALA at the end of September when it forbade its members to use any grained plates, negatives, positives or press plates made by photo engravers or anyone else not affiliated with ALA. A second step was to prohibit ALA members in trade shops from graining plates, making negatives, positives, or press plates to be used on presses operated by members of the Printing Pressmen's Union or anyone else not affiliated with ALA.

If the battle goes far enough everybody could lose.

CONTINUING shortages of paper were blamed directly on the OPA's rigid price controls by the executive secretary of the American Paper and Pulp Association during September. "In a free market the readjustments would be automatic and certain instead of hesitant and uncertain," he declared, in addressing the PIA convention. He paid respect to the integrity and fairness of the men who staff OPA, but asserted that governmental price control does not fit the present situation in the paper and pulp industry. "I

can assure you," he said, "that if decontrol is allowed by OPA (as recommended by the industry advisory committee), you will see all production records broken by an amazing volume of paper and paperboard, and I would anticipate a quick balancing of supply and demand. Without decontrol this seems a remote possibility."

One of the underlying difficulties is that Scandinavian pulp cannot continue to be shipped to the U. S. unless the OPA allows higher prices to be paid. If prices remain as they are the foreign pulp will go to other nations who will and are paying higher prices for the same pulp.

The OPA, with its head about severed, is flopping around. Even many of those pressure groups who cried so loudly for it to be saved have now decided that they'd rather have some scarce products at temporarily higher prices than not to have them at imaginary lower prices. Decontrols are coming fast. Let them come faster.

THE 1947 budget of the Lithographic Technical Foundation is to be decided upon during November and on the decision depends the immediate future of the main part of industry's research activities. As President Frazier said in his report, the foundation has emerged from the minor leagues and is now in the major league where the industry belongs.

In 1946 the total budget was \$150,000, of which \$60,000 went to research. "To expedite the known projects which will help improve the process and cut out wastes, make-overs and human variables, the research budget for 1947 should be between \$135,000 and \$150,000, with the overall appropriation needed for next year ... between \$200,000 and \$250,000," the foundation says.

The census reports released during September show that lithography's dollar volume in the U. S. increased 85 per cent over 1939. With this kind of volume, and with the trend continuing upward, it would appear to be good business to meet or exceed the suggested budget for industry research. It's up to the LTF members (and should-be members) to make it possible through their support.



LITHOGRAPHY IN JAPAN

PART of the huge job facing the United States after V-J day was the necessity of a complete analysis of the Japanese war machine, and what made it tick. This included vast and intricate studies of Japanese equipment and methods in many fields. For the orderly accumulation of such equipment and information the Navy Department organized the Naval Technical Mission to Japan.

Among the intelligence targets was the Japanese Hydrographic Office. What was its present physical condition? Did our shipping require its services? If so, was it in condition to render such services? What of its housing, equipment, personnel? All of these questions concerned the actual operation of the office. In addition, what methods were used? How were Japanese charts constructed? Were they accurate? How were they reproduced? Did the Japanese have

By HENRY T. BIRGEL

Former Lt. Commr., USNR, Officer-in-charge, Lithographic Division U. S. Navy Hydrographic Office

Photographs by the author

any methods which permitted faster production of the millions of charts required for modern war? Had Japanese engineers devised new means of charting? Had their lithographers learned any tricks which we didn't know? What areas of the vast Pacific had the Jap charted and mapped? What secret information was available concerning the formerly closely guarded Japanese islands? What confidential or secret charts had they prepared for defense or invasion?

All of these questions have been answered and in gathering that information the writer was presented with an excellent opportunity to inspect and appraise the commercial lithographic industry of Japan.

Tokyo was the center of lithographic activity in Japan, and still is, of what remains. Vast areas of that city and Yokohama are completely leveled and reduced to rubble, and there are many skeletons of offset presses twisted, burned and rusted, to be seen in the unending graveyard of ruins. Of the plants still operating many have suffered damage to part of their equipment. Other organizations dispersed their equipment to outlying areas in order to avoid bomb damage. Hasty moving and storage in caves have not benefitted the equipment, and those firms are fortunate who have equipment which can be re-erected and put into production.

The general impression of lithography in Japan is one of contrasts and inconsistencies. The industry has suffered as the result of wartime shortages of personnel and materials and the very obvious effects of bombing.



Opposite: Litho pressroom at Jap Hydrographic Office with press ruins and rubble removed. Above: flatbed letterpresses after bombing.

An eyewitness account by the official U. S. Navy envoy who went to Japan to study Jap lithography

However, the lithographed products are surprisingly good considering the handicaps. The various reputations which the Japanese have gained seem well deserved. They have little originality, they are great copyists, they are frugal, they are patient, they have little or no concern for the individual whose level of skill is generally low and whose remuneration is equally low. They have imitated and copied methods and equipment but do not avail themselves of the ultimate maximum quantity and quality which could be had by proper utilization, training and understanding. Modern equipment is frequently found alongside old and obsolete machinery. But generally the new is governed by the range of the old. The standard is not improved by the addition of the new.

Equipment is generally varied. The offset presses present the greatest and most interesting assortment. There are old and new American presses,

German and English presses, Japanese copies of all these, and a few presses of Japanese design. In most cases all press rooms present a complete assortment. Only in one case was the general patch-work apparently controlled by an overall pattern.

About the Author

Henry T. Birgel, was until recently the Officer in Charge of the Lithographic Division of the U. S. Navy Hydrographic Office, Washington, which, during the war was responsible for the reproduction of charts reaching a peak of 5,000,000 per month. Part of his work also comprised the installation of offset plants on navy ships. He held the rank of Lieutenant Commander, USNR. At the end of the war he was assigned to the Naval Technical Mission to Japan to study Japanese lithographic methods. He flew 20,000 miles in the course of this assignment, spending six weeks in Tokyo and other parts of Japan.

Following his discharge from the Navy, Mr. Birgel has rejoined Henry F. Birgel & Sons, Inc., New York lithographers which company he left on entering the service in 1942.

Camera equipment presents variety although not so extensive and of less recent vintage. Where there is photo-composing equipment it is all of American origin and quite old. Vacuum frame, arc lamps, and other less complicated miscellaneous lithographic equipment are of Jap manufacture, sometimes home made, equally old, and generally in poor condition. Hand transfer equipment is very much in evidence and very busy.

Concerning press equipment the writer received quite an interesting surprise at the Toppan Printing Co. This is the largest single privately owned plant in Japan and by far the most progressive. It operates over 40 offset presses and has very extensive letterpress facilities as well. On being shown through the offset press room by the managing director, the party stopped before what appeared to be a battery of six Harris LSK 2 color 12 x 58 presses. In fact they were called "Harris" presses by our English speaking guide. Two of the presses were in fact Harris but the other four were copies. The only



A small litho camera in the Jap Hydrographic office. Right—the author takes time out in Tokyo from his investigation to look



into Japanese eating methods. Food was scarce in Japan but he ate aboard a navy ship in Tokyo harbor during most of his stay in Japan.

apparent differences were the name plates and the absence of the counter and speedometer dial. So faithful is the reproduction that parts are interchanged, as are plates and jobs. The presses bear the name plate of Homada Iron Works. There are also many Homada versions of older Potter presses, usually side by side with their American models. The press room also contains Michles and an occasional Japanese designed press.

The Toppan Printing Co. is also the owner, if not the operator of a Japanese "creation" worthy of comment, though of questionable value. It is a giant four-color offset press, utilizing only one impression cylinder and two transfer cylinders. It is not in use, and no one present at the time could give any clear account of its operation, speed, or efficiency. It was of Japanese design, and admittedly gave a "little" trouble.

The Homada Iron Works also created an unusual press which was seen in operation at the plant of the Dai Nippon Printing Co. It is approximately a 22 x 34 press, but constructed with extremely oversized cylinders. On the plate cylinder the resulting large gap is filled in and built up to plate level. This surface takes ink and theoretically acts as an

ink reservoir and, it is claimed, aids distribution and permits the use of a smaller number of rollers. The presses of this type are quite old and the idea seems to have been abandoned.

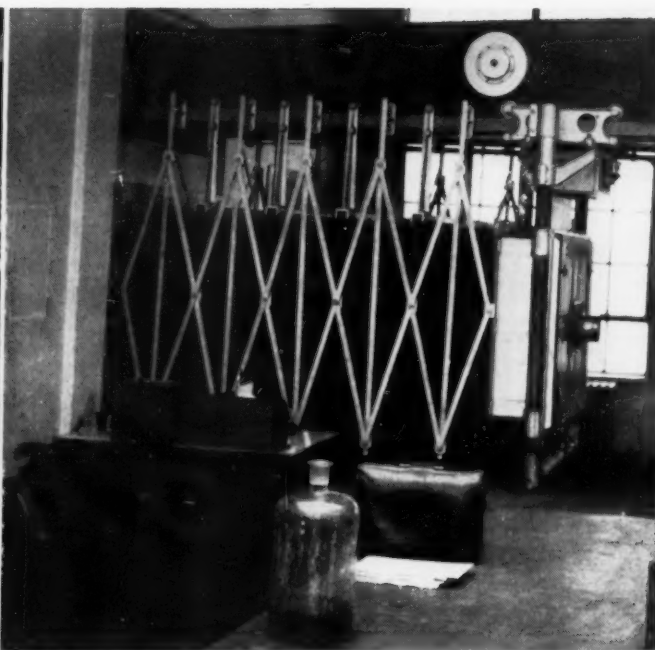
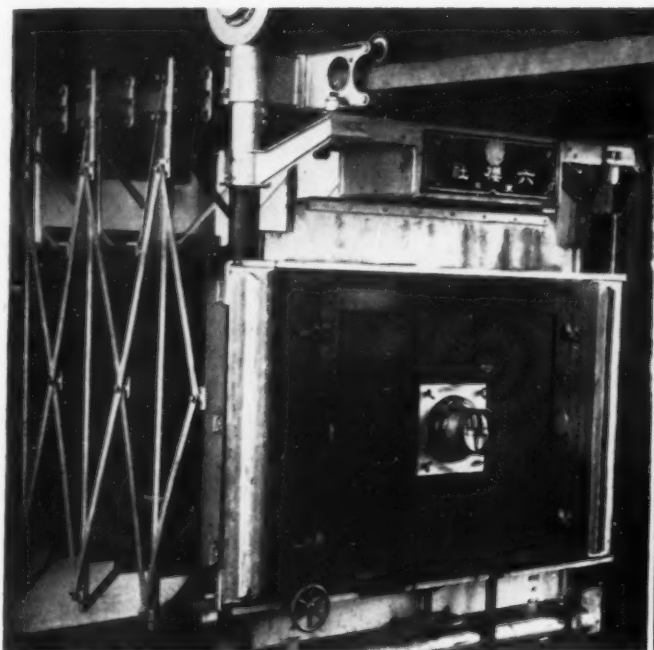
Camera equipment seen in several plants presents a wide variety. The majority are small gallery cameras of conventional design. There are very few of the larger cameras. The Japanese Hydrographic Office operates a huge overhead type camera of extremely massive construction manufactured in Japan by Rokuoh-Sha. Copy is suspended between two glass plates and may be illuminated from front or back. Altho the largest copy which can be placed in the holder is approximately 30 x 43 the camera can make a negative of 43 x 60. It is power operated by chain and sprocket but has no automatic precision focusing. It is placed approximately by power and brought into accurate focus by hand and eye. The copy board has a special tilting arrangement whereby the plane of the copy can be altered in any direction. This is a distinct advantage in the case of chart reproduction where there may be inaccuracies of scale in preparation of the original. The excessively heavy construction and absence of precise scales makes accurate

work extremely difficult. There are no vernier adjustments and in some cases several men are required to make small shifts of the copy board. This camera is operated almost exclusively in making wet plate negatives due to the nature of the work and the scarcity of films and dry plates. A similiar camera by the same manufacturer is in operation at the Dai Nippon Printing Company plant where it is used for process work.

The reproduction of charts in the Japanese Hydrographic Office follows basic photo-lithographic processes known or practiced in the U. S. and U. S. Hydrographic Office. Many features in the process which are standard practice are obsolete and have been superseded by more modern and efficient operations in the U. S.

The photographic and platemaking operations are conducted by means of either one of two methods called the direct and indirect methods.

The direct process is composed of standard wet plate photography by copying cameras, negative retouching and engraving and albumen plate making. Details, equipment and formulae are recognized standard procedures. However, war time short-



This massive overhead camera is an unwieldy piece of equipment found in the Japanese Hydrographic Office. The Hydrographic Office

camera and platemaking departments were not damaged extensively by bombs, but the pressrooms and bindery were demolished.

ages have in some cases forced the use of inferior substitute materials which have caused inconvenience and poor results. Many items such as developing ink are home made as contrasted with the purchase of prepared materials in the U. S.

The indirect process eliminates the camera operation. A zinc press plate is coated with a bichromated gum solution. The tracing paper on which the original has been drafted is placed in contact with the plate in a vacuum frame and exposed under a double arc lamp for 1½ minutes. The plate is immersed in water and then in a dye, generally methyl violet, and a negative image is developed. The plate is rubbed down with calcium carbonate to clear the open image areas and sharpen the line's edges. The plate is then inked with developing ink and smoothed down dry. It is then powdered with magnesia and flowed with hot water and rocked. The positive inked image remains and the dyed background washes away. The plate is then washed in cold water and rubbed out sharp and dried and is ready for proving.

The provers gum the plate, wash it out with a solvent, rub it up, roll it up, pull dry proofs on power driven proving presses, and then powder the

plate with resin and regum the plate with etching gum solution.

Chalk offsets are made for light and tint plates of land and water areas. No blue line photographic prints are used for hand created originals or hand drawn zinc plates. Deep etch process is not used. Base plates are retouched and tint plates created by artist draftsmen working with conventional tools—pens, brushes and stick tusche.

All plates are proved in color and checked by the creating section. When proofs are approved black prints are made of all plates on Baryta paper, which prints are stored with the zinc plates. If there are corrections to be made on subsequent printings, they are made on both the zinc plates and the Baryta prints. The Baryta paper is a heavy white engravers proof paper and is stable in size, being less affected by atmospheric changes. The prints are considered the basic originals for future reference, and make good copy for photography when new plates are required by reason of wear or extremely extensive corrections. Negatives are not preserved after satisfactory plates are made. The average press run is four to five thousand sheets and the Japanese Hydrographic Office is satisfied with a plate life of

10,000 impressions altho commercial concerns achieve 40,000 impressions.

The Japanese Hydrographic Office consisted of several detached buildings. The pressroom, bindery and composition buildings are completely destroyed. The main building, housing the business offices, and cartographic operations is intact, although much of its fixtures and contents were dispersed in order to avoid bomb damage. That material is being re-assembled at the present but it is still beyond accurate description or evaluation. From what the writer observed, there was no reason to believe that operations or methods used are comparable with those employed in the U. S. Hydrographic Office, or that anything is to be gained by further study.

Other buildings destroyed include a large warehouse for finished charts, a warehouse for survey instruments.

The most modern building in the establishment of the Japanese H. O. is one designed and used for storage of zinc press plates and compilation drawings. It is air conditioned throughout and has excellent banks of racks for plates. The plates are suspended on individual sliding racks, one set of plates per rack, which are

(Continued on Page 79)



Harry E. Brinkman



Charles E. Mallett



Penn R. Watson



Walter E. Soderstrom

Convention Attendance Tops 1,000

NAP-L re-elects Brinkman, names Mallett Vice-president

ATTENDANCE at the 14th annual convention of the National Association of Photo-Lithographers reached over 1,000 as lithographers gathered in Washington, D. C. for the three days of sessions and industry exhibits. The convention was held in the spacious Shoreham Hotel, October 3, 4 and 5.

Topics covered a range from labor problems to technical advances, and business included the re-election of Harry E. Brinkman, Cincinnati Lithographing Co., as NAP-L president. Charles E. Mallett, Rand Avery-Gordon Taylor, Inc., Boston, was elected vice president, succeeding Rex G. Howard, Howard Co., Peoria, Ill., who resigned after several years of service as an officer. Mr. Howard remains on the board of directors. Penn R. Watson, Wm. J. Keller Co., Buffalo, was re-elected treasurer. Walter E. Soderstrom continues as executive secretary, and William J. Stevens as secretary.

Seven new directors were elected for three year terms. They are: Victor Friedman, Crafton Graphic Co., New York; Jack Hagen, Workman Mfg. Co., Chicago; Arthur Wetzel, Wetzel Bros. Printing Co., Milwaukee; David Safran, Safran Printing Co., Detroit; E. D. Kistler, W. H. Kistler Stationery Co., Denver; E. P.

Doolin, Rust Craft Publishers, Inc., Boston; and J. W. Hoover, Jos. Hoover & Sons Co., Inc., Philadelphia. (Other NAP-L directors were published last month. ML -Sept., Pg. 40.)

The program was a full one, with sessions moving steadily from Mr. Brinkman's opening gavel rap Thursday morning until the dance band packed up its instruments after midnight Saturday. The Saturday session was again given to the litho clubs for a technical forum, and the National Association of Litho Clubs, represented by Alfred F. Rossotti, president, was in charge. The Saturday morning session played to a packed house, rivaled only by the crowd drawn the day before by the premiere showing of the Harris-Seybold color motion picture, "How To Make A Good Impression." The film is now offered to lithographers for showing to customers, and its theme is slanted toward buyers of printing. Two presentations were made by the association for outstanding contributions to the industry's advancement. The first was to Mr. Brinkman who is entering his fourth year as president of the association. The presentation was made by Paul R. Heideke, Washington Planograph Co., "dean" of the association and president-elect

of the Washington Litho Club. The second award was presented by Mr. Brinkman to Mr. Rossotti. Awards consisted of framed scrolls, appropriately lettered.

Exhibits of equipment ranged all the way from makeready knives peddled for immediate delivery, to massive cameras and platemaking equipment. No presses were exhibited.

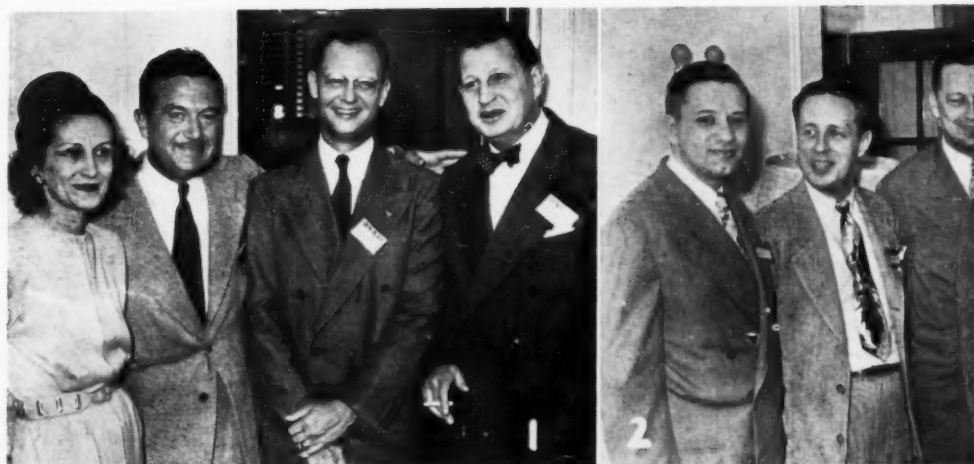
Social highlights of the convention were the reception party for convention registrants and all litho club members, sponsored by the Washington Litho Club and held in the Statler Hotel preceding the annual banquet on Saturday evening. The huge modernistic room was overflowing with several hundred guests.

The banquet was held in the Statler's Presidential Ballroom, which was filled to capacity with an estimated seven to eight hundred lithographers and guests. Following dinner accompanied by music by a five piece orchestra, Mr. Stevens presented a number of door prizes to guests. A silver fox jacket, donated by Kohl & Madden Printing Ink Co., was presented to Mrs. Rex G. Howard, and was the climax of the program. A program of entertainment was staged, followed by dancing which lasted until after midnight.

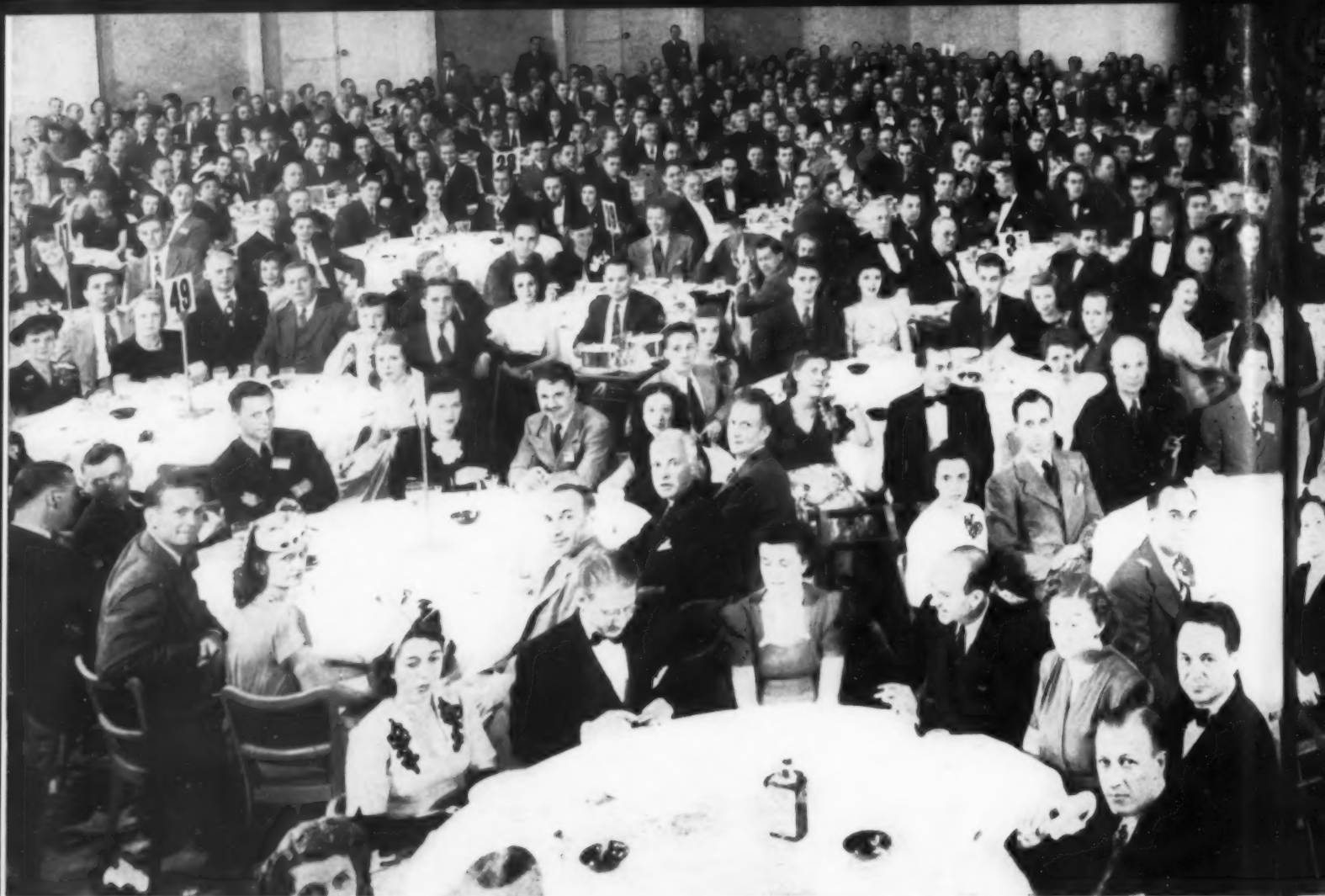
Following are time-saving summaries of the talks and sessions of the convention. Those addresses not covered here are published in full elsewhere in this issue.

NAP-L's Work

Paul R. Heideke, Washington Planograph Co., and past president of NAP-L, opened the program with a brief welcome to the Capital. Reminding those present that Washington is the birthplace of the NAP-L, he said "it is quite difficult to believe that an organization so young could accomplish so much in such a short space of time." He introduced Mr. Briakman, NAP-L president, who discussed the association's program of activities in various phases of lithography. He told how the association was formed with the purpose of representing companies which had no association representation, and how the organization had grown since the NRA days until it now embraces several hundred lithographing firms across the land. The NAP-L is growing rapidly because members are getting services they want, and are getting their money's worth, he declared. He described the many services which members receive, and displayed the first copy of a new monthly folder which will be distributed in quantities to member firms for employees who wish them.



CAMERA HIGHLIGHTS—1. Mrs. A. G. McCormick, Jr., Rex C. Howard, The Howard Co., Peoria, Ill.; Mr. McCormick, McCormick-Anderson Co., Wichita, Kan.; and Arthur Schott, Columbia Planograph Co., Washington. 2. Harold Delbatten, Platen Litho Arts, Chicago; Eva H. Charnock, Jr., Craftways Linenup Table Corp., Waltham, Mass.; and G. B. J. Miller, Engineer, Board, Ft. Belvoir, Va. 3. Harry A. Porter, Rayon-Seybold Co., Cleveland; Paul A. Heideke, Washington Planograph Co.; J. Tom Morgan, Jr., Commercial Printers, Columbia, Ga.; Sterling W. H. same company; and Mr. Howard A. Robert, J. Butler, Pacha B. Ling, Mrs. M. Sutherland, Everett Wadley Co., Richmond, Va. 4. John Hildebrand, same firm; and Louis A. Tamb, T. & L. S. A. W. Tisher and Mrs. Tisher, Atlas Litho Co., Pittsburgh; Ray Collins, A. H. Mathias Co., Pittsburgh; Mrs. Marshall Strass, and Mr. Strass, Strass Printing Co., Madison, Wis.; G. Walter E. Soderstrom and Wm. J. Stevens, NAP-L staff; 7. Robert Russell, Eng. Bldg., Ft. Belvoir; John Murphy, Mr. Miller, and Warren Cissell, Amco, S. Dr. Anthony George, S. & V., Michael Bruno, Arnold Schwartz, Herbert P. Paschal, Inc. rep., New York; A. P. Reynolds, Boston; and Victor Friedman, Corbin Graphic, New York.



A general view at the annual banquet, Presidential Ballroom, Statler Hotel

Dealing with labor problems, he urged that management strengthen itself so that business may be properly managed under present critical conditions.

Future in Government

Congressman Clarence J. Brown of Ohio—Describing himself as a printer and newspaper publisher, Congressman Brown assailed present government restrictions on business and industry as unnecessary, and part of a well-planned long range program to undermine the American system of government and economy. He declared that businessmen are not so smart to let radicals, many of foreign extraction, take over the government and get control of business. "There are large groups participating in the government who do not believe in the American system," he declared, and said that this group is "eating out the very structure that supports our house of government." The Congressman termed present conditions

a struggle between ideologies which transcend party politics. He quoted J. Edgar Hoover, head of the Federal Bureau of Investigation, in declaring that the government contains many who are attempting to destroy it from within. "Unless the trend is stopped," he said, "America will become a socialized state."

"If America is to remain great," he declared, "you must stand guard." Business men are overlooking one of the most important elements in their future if they overlook what is happening in government, he warned.

Photo Mechanical Data

Warren E. Cassell, Ansco, Div., and Richard Gardner, Eastman Kodak Co.—Mr. Cassell spoke generally on developments in photo mechanics which have had and will continue to have an important bearing on lithography. The time will come, he said, when a densitometer in the lithographic plant will be just as necessary as thermometers are today in film

processing. Other devices which will come into wider use include light measuring instruments, diaphragm controls, temperature controlled sinks, and air conditioning. Lithography is on a far higher plane today than five or ten years ago, he said, because so many variables have been eliminated. All of the devices mentioned will further reduce variables and human error, he asserted, and will contribute to the future development of the industry.

Mr. Gardner discussed the new Eastman Ektachrome process (ML, Sept., Pg. 65), and presented a new motion picture in color which explained how the process is used. He followed this with a discussion of present masking methods in color reproduction, stating that masking can reduce handwork by as much as 50 to 80 percent. He described a mask as a low contrast negative or positive placed in register with a normal or high contrast negative or positive.



for the purpose of emphasizing densities or highlights. It does photographically a great deal of the work done by the dot etch artist he explained. He discussed unsharp masks made by the diffusion and by the rotation methods. He also discussed the Eastman fluorescence process and the new dye transfer process, the latter a method of making color photographic prints in ten minutes instead of the 30 minutes previously required.

Equipment, Supply Outlook

The plate coaters of the Lanston Monotype Machine Co., can be delivered in as little time as six months, but more complicated equipment such as the Monotype-Huebner overhead cameras, photo-composing machines, etc., will require up to 15 months or longer, with no promises being offered on some equipment, said Fred W. C. French of the Lanston Co., opening the equipment and supply forum.

On presses, representatives of three manufacturers agreed that deliver-

ies and prices are still uncertain, although some small presses are coming through now on orders placed several years ago. Carl Mellick, Miehle Printing Press & Mfg. Co., said that production conditions are improving slowly day by day, and that when it does break it will be in good volume. Prices, he said, will be from 35 to 40 per cent higher than pre-war. The company has already installed three presses of the 42 x 58 and the 52 x 76" sizes. Smaller offset presses 22 x 28" and 29 x 43" (approximately) will be added in the future he said.

C. W. Dickinson, R. Hoe & Co., reiterated that prices and deliveries are unpredictable, but described the 31½ x 14" Hoe web offset Jobber which was introduced during September. Deliveries were promised in five to six months on these presses, he said. The company will also make 50 x 72" multiple color sheet fed offset presses from one-to six-color, he announced. He told of the web-fed principle applied to sheet feeders on these press-

es, saying that the sheets never come to a stop but move continuously from the time they leave the feeder until they are layed on the delivery pile. He also told of a web offset press which will produce a 296 page book at the rate of 15,000 copies per hour which is now being built to a customer's specifications.

The Harris-Seybold Co., has shipped 130 presses and 193 cutters since V-J Day. Harry A. Porter of that company, revealed, and he stated the company's volume is now running twice that of pre-war years. He also emphasized the increase in labor costs and other costs, and said that all equipment prices are up at least 35 per cent. Prices cannot be quoted on the complete line, he said, although many are now known. Deliveries are now being made on the basis of orders placed months ago.

The Mallinckrodt Chemical Co., is going into production of a new line of prepared developers and other chemicals for lithography, Charles E. Cosby of that firm announced. As for the present situation on chemicals he said that the chromic compounds are in critical supply and are causing concern, as are also hydrochloric acid and silver nitrate. The silver situation is improving with new prices established on the metal he said, and most of the other shortages are temporary conditions. He recommended keeping a supply of them ahead if possible to avoid temporary inabilities to deliver. A lack of containers is holding up the distribution of the new line of chemicals, he said.

The new streamlined Vari-Typer for composition for lithography was described by G. J. Farmer of the Ralph C. Coxhead Corp. The new machine was demonstrated at the company's exhibit. The machine, redesigned with many new parts, now uses more than 600 different styles and sizes of type, plus foreign language, special chemical, library, tariff and mathematical types, all operated from a keyboard similar to that of a standard typewriter. A dial control enables the operator to justify lines on the right hand margin. He said prompt deliveries are assured,



LITHO CLUB PANEL—Standing: Chas. Latham, LTF; Ken Bitter, Baltimore; Frank Petersen, Cincinnati; E. E. Weimels, Washington; Richard Gardner, Rochester; E. E. Jones, Toledo; Paul Dorst,

LTF; Jack Kronenberg, Boston; Wm. Falconer, New York; Walter Kaiser, Philadelphia; Phil Quattaro, New York. Seated: Norman A. Heath, Baltimore; Chas. Storey, Washington; John Dieterle,

Philadelphia; Robert F. Reed, LTF; Wm. Heintz, Washington; A. P. Reynolds, Boston; Frank Poll, Connecticut Valley; and Michael Bruno, Armour Research, Chicago.

and that prices are substantially the same as for older models.

American Type Founders Sales Corp., is making deliveries of small presses, platemaking and camera equipment in greater volume than for several years prior to the war, according to Kenneth R. Burchard of that company, but "even this is not sufficient to keep our customers happy," he added. Customers who "got in line" several years ago for post-war equipment are now getting deliveries he said, with interruptions coming only for orders with veterans' CC priority ratings. Models are pretty much the same as previously. ATF is getting into production on a new line of color precision cameras in sizes of 31, 40 and 48". One of the cameras has been on display at the company's Chicago showroom, and was to be on display in New York from October 17 to November 20. The outlook in general, he said, is good.

Small Business Spokesman

DeWitt Emery, president, Small Business Men's Association, Chicago—"What's ahead for small business?", asked Mr. Emery, and proceeded to answer the question with "Nothing but trouble, lots and lots of trouble, with very little chance of survival unless the present blind, senseless headlong rush toward state socialism can be halted and reversed in the very near future." One reason for present conditions, he said, is that too many Americans believe the new deal philosophy of "something for nothing," with its present manifestations of "more pay for less work." He urged business men to launch an intelligent employee re-

lations program and let employees know how much money is invested in the company per employee, and how much is paid in dividends in relation to every dollar they receive in wages.

He outlined a few things which would be helpful in the present situation: besides needs to do a 5,000 per cent better job of selling itself to the public; we need a sound fiscal policy for the federal government; we need to get rid of government controls, restrictions and regulations, especially OPA, CPA and the Wage Stabilization Board; we need to free the "labor union slaves;" and we need to locate and separate from the public payroll every communist and fellow traveler now employed by any part of the federal government.

Labor

Theodore W. Kheel, attorney, former executive director, National War Labor Board.—The present difficult situation in management and labor is not likely to improve in the near future, said Mr. Kheel, although he expressed optimism for the future in general. The major problem today is getting labor to understand the problems of the business and for business to understand the problems of labor, he declared. Good relations can't be brought about through laws, and certainly not through a law passed in haste, he said, but must come through this understanding of the other side's problems.

Today's labor problems are economic disputes, based on wages and prices, rather than disputes for recognition as was the case in 1937, Mr. Kheel said. We have a race between wages and prices which nobody can

win. The present stabilization program is unworkable and inadequate, he asserted, and added that the only answer to the present inflationary problem is production and more production to meet demands. There must be a correlation between wage adjustments, and a company's ability or inability to pay, he said, and adjustments must be capable of going up or down. He was optimistic that the problems could be solved through collective bargaining under the Wagner Act, and did not believe that a repeal of the Act is the solution.

Photo Mech. Developments

William C. Huebner, Huebner Laboratories, New York.—Mr. Huebner introduced the subject of needed development in lithography by mentioning other developments of the past which took years to be accepted but are now standard procedure. Lithography today is handicapped by the dampening system, and dry offset is needed, he declared. Other needed developments are the elimination of grained plates and hand gumming procedures when presses stop, and the elimination of hot metal type casting for lithographic reproduction.

He presented a partial list of items needed to carry on from here: A one shot four-color camera for immediate color reproduction; "colorvalhue-matchers," for precision reproduction of color translated into dyes, pigments or ink printed on the needed materials; straight line image reversing cameras for speeding up plate and film making, page making equipment and processes for newspaper, magazines and books; "phototextype"

(Continued on Page 77)

Today's Lithographic Costs

By Frank R. Somers

Certified Public Accountant
Dayton, Ohio
Before the NAPL Convention
Washington, D. C.
October 3-5, 1946

IN considering the subject, "Today's Lithographic Costs," the first question which arises is to what extent are the members of this industry operating cost systems. In order to obtain the answer to this question, a letter was mailed to the secretary of the printing organization in each of the principal cities in the United States, in which the following questions were asked:

1. How many members of your association operate printing and lithographic plants?
2. How many of these members maintain a cost system?
3. Is there evidence of greater interest in costs today than during the war?

Replies were received from the following:

Albany, Baltimore, Boston, Columbus, Cleveland, Dayton, Graphic Arts Association of Michigan, Houston, Indiana State Typothetae, Kansas City, Louisville, Milwaukee, Nashville, Newark, New Haven, Philadelphia, St. Louis, Tulsa and Washington, D. C.

These nineteen organizations reported they have 941 members who operate printing and lithographic plants and of these 941 plants only 185 plants, or 20 per cent, maintain cost systems.

Since all progressive printers and lithographers are members of their trade associations, I believe it would be safe to assume that even a greater proportion of the non-members do not have cost systems.

On the other hand, a good cost system is standard equipment for practically all of the larger firms doing a volume in excess of a half million dollars per annum.

By operating a cost system, we mean the determination of hour cost rates for the various departments or centers. Most lithographers determine the time required to perform the various operations in the production of the finished job. The hours are summarized on the cost summary, but rates used in extending these hours are not obtained from their own cost records. Since these rates are never reconciled with actual costs, any similarity between the actual cost rates

and the rates used in estimating and on the cost summary would be purely accidental.

It seems almost impossible to believe so many printers and lithographers are willing to risk the hazards of this industry, quoting prices on jobs day after day, jobs that amount to many thousands of dollars, without knowing their individual job costs. Let us for a moment consider just a few of these hazards.

Small Return On Investment

In normal times, the net profit earned on the investment by the average plant in this industry is approximately 6½ per cent. It will be noted by examining the following schedule—Exhibit A—that for a period covering the four years ending December 31, 1939, 891 plants with a total investment of approximately \$100,000,000 earned a net profit of approximately 6½ million dollars, or 6½ per cent.

This four-year period, 1936 through 1939, is recognized as a normal period of business activity. During the depression years of 1932 and 1933, 190 firms reported a net loss of

3 per cent for 1932 and a loss of 2 per cent for 1933. These figures are taken from U. T. A. ratio studies for the years indicated. Considering the risks involved, 6½ per cent is not an excessive return on investment. You can invest your money in government bonds with 100 per cent safety and secure a return of almost half that amount. A friend of mine, who has a very substantial investment in a lithographic plant, remarked some time ago, after a rather lengthy session with the union, that an investment in government bonds looked far more attractive than an investment in a lithographic plant. In this industry, your return on investment is indeed nominal, which is certainly a good reason for knowing your costs on each individual order.

Increase In Costs

Since the removal of war time controls on wages, we have had tremendous increases in costs throughout the entire graphic arts industry. In Dayton, wages alone have increased 80 per cent since November of 1939, plus paid holidays not worked, and other fringe provisions which amount to substantial increases in costs. Wages today represent, on the average, approximately 51 per cent of the total all-inclusive hour costs; consequently, the substantial

increases in wages which are now taking place vitally affect the hour costs, and, unless these increased costs are passed on to the customers, losses will be incurred.

First, let us consider carefully the relationship of profits to costs under normal operating conditions. If we have before us a clear-cut statement of the amount of profits earned in this industry in relation to operating costs, compared with the enormous increases in costs that are now taking place, I believe we will have some conception of the dangerous ground on which we are now treading and which, in my opinion, becomes doubly dangerous for the lithographer who is operating without accurate knowledge of his individual job costs.

Relationship Of Profits To Costs

In the following Exhibit B, is shown the percentage of profit or net income earned to total operating costs, exclusive of materials, for the years 1936 through 1939. These ratios were taken from the same financial statements as set forth in the preceding exhibit.

It will be noted that the net income for these 891 printing and lithographic plants for this four-year normal period amounted to only 5.71 per cent of total costs exclusive of

materials, or, to put it another way, if, during this period these same plants would have had an increase in their costs of an amount in excess of 5.71 per cent and had not passed this increase on to their customers, they would have operated at a loss.

Following is a condensed statement of costs representing a composite of 387 printing plants, covering the year 1944 as compiled by P. I. A. and representing a total sales volume in excess of 102 million dollars. Again, the total cost figures are given exclusive of materials.

EXHIBIT C

Year—1944	Amount	Percent
Wages	\$28,272,279	51
Factory burden..	11,034,378	20
Administrative and selling....	16,122,481	29
TOTAL	\$55,429,138	100

Based upon the above total composite costs for the year 1944, we can readily determine the percentage of increase in total costs as a result of an increase in wages. For example:

Wage Increase Percent	Total Cost Increase Percent
10	5.10
50	25.50
100	51.00

It will be noted that an increase in wages of 10 per cent would almost wipe out the total profit earned, based upon the figures previously submitted covering the normal period from 1936 through 1939 of 5.71 per cent of costs. It is interesting to note what happens to your costs when time and one-half or double time is paid for overtime. When time and one-half is paid, your costs are increased 25.50 per cent, and for double time the costs are increased 51 per cent. When your customers ask for delivery dates that compel you to work overtime, are the selling prices increased to recover this substantial increase in costs? A lithographer in Philadelphia, who had made a very careful study of the effect of overtime on costs, told me his firm lost money on practically every job that had to be produced at overtime rates, and this practice

(Continued on Page 43)

EXHIBIT A PERCENT OF NET INCOME TO NET WORTH

Year	Number of Plants	Net Worth*	Net Income	Percent
1939	188	\$22,428,669.12	\$1,631,216.07	7.27
1938	202	24,079,065.13	1,333,751.72	5.54
1937	234	28,306,865.49	1,963,065.01	6.93
1936	267	24,428,940.15	1,505,995.26	6.16
TOTAL	891	\$99,243,539.89	\$6,434,028.06	6.48

* Net worth at beginning of year.

EXHIBIT B PERCENT OF NET INCOME TO TOTAL COSTS*

Year	Number of Plants	Total Costs*	Net Income	Percent
1939	188	\$23,846,247.48	\$1,631,216.07	6.84
1938	202	28,583,616.24	1,333,751.72	4.67
1937	234	33,517,114.75	1,963,065.01	5.86
1936	267	26,751,021.91	1,505,995.26	5.63
TOTALS	891	\$112,698,000.38	\$6,434,028.06	5.71

* Exclusive of materials.

U. T. A. Ratios for printing management—Table III.

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was discontinued entirely unless the customer was willing to pay the additional charges.

Wage-Price Increase Formula

Recently there has been published in various trade papers a suggested formula for recovering wage increases. In connection with the publication of this formula was a warning to the effect that extreme caution should be used in the application of this formula, because it was based on averages, and, consequently, would be entirely inapplicable to certain types of manufacturing, particularly to specialty products, in which normal cost ratios are not found. Here is the formula:

1. If a plant's estimating is done on a cost basis to which mark-up for profit is added, a percentage increase in hourly cost rates equal to two-thirds of the percentage increase in wages will ordinarily recover the direct and indirect wage increase.
2. If a plant's estimating is done on a basis of departmental hourly selling rates inclusive of normal mark-up for profit, a percentage increase equal to one-half of the percentage increase in wages should ordinarily recover the increase in direct and indirect wage costs.

For example, based on cost rates, an increase of 18 per cent in wage costs should be recovered by an increase of 12 per cent in hourly cost rates before profit mark-up is added. Similarly, an increase of 18 per cent in wage costs should be recovered by an increase of 9 per cent in departmental hourly selling rates which are inclusive of nominal profit mark-up.

You will note that this formula is somewhat higher than the ratios based upon the 1944 cost figures. However, since 1944 there have been very substantial increases in labor costs so that the percentage of increase in costs in 1946 would naturally be somewhat higher.

If you are one of the lithographers who does not operate a cost system and your records are in such condition that you cannot determine the

effect of substantial wage increases on your costs, then by necessity you are forced to use some arbitrary formula for adjusting your costs when you have had a substantial increase in wages. Your costs today are being subjected to violent changes, and the danger of relying on some arbitrary formula to recover these increases in costs should be obvious. There is no short cut to accurate cost information, as there is no royal road to learning. A good cost system should be standard equipment for every lithographer.

Costs, Profits and Volume

One does not have to be a prophet to predict that the large volume of business, which has existed since 1940, will not continue for an indefinite period of time. Beginning with the year 1923 and continuing up to and including 1939, the United Typothetae of America maintained an index of printing activity. It is indeed unfortunate that since 1939 we do not have an accurate and reliable index of the volume of printing. I have the pleasure of serving on the cost committee of the Printing Industry of America which is now preparing the 1945 ratio booklet for printing management. In connection with the compilation of the ratio booklet, which has been of such great value to the printing industry for so many years, the cost committee has recommended that the printing barometer be re-established, and, if at all possible, the index be worked out for the war time period. However, I believe, we can obtain some conception of the tremendous increase in war time volume by considering the ratio of sales to gross plant investment. This ratio is obtained by dividing the total plant investment, without deducting re-

serves for depreciation, into the sales volume. The ratios in Exhibit D were taken from the "Ratios for Printing Management" compiled by the United Typothetae of America and the Printing Industry of America:

It is of interest to note that the average plant for the year 1944, let us say with an investment of \$100,000 in machinery and equipment, had a sales volume of approximately \$300,000. This compares with the sales volume for the year 1939, for the same plant, of only \$169,000. The volume of printing produced upon each and every piece of equipment during the war has been almost doubled.

Prior to the war, we had many idle machines and considerable unused capacity. The situation today is entirely different. Because of this tremendous increase in the volume of printing, it is only natural that great demands should be made for new printing equipment and for increasing plant capacity. I have just talked to one of the leading manufacturers of offset presses and printing machinery, who advised that his company was booking in one month the amount of business which was equivalent to one year's production in normal times, and they are now required to limit the number of orders as their production is now only 300 per cent more than in normal times.

I made a survey in 1941 of the unused printing capacity in the city of Dayton, which was submitted to the Joint Committee on Printing in Washington, in connection with the building of a large printing plant at Wright Field in Dayton, Ohio. It does not seem possible that such a short time ago as 1941, we had so much unused printing equipment, when we think of the tremendous demand for new printing equipment today. I believe it is obvious to everyone that this tremendous increase in capacity of lithographic equipment can only result in a large unused capacity of equipment within the very near future.

During this period of increasing wages, fortunately for the industry,

EXHIBIT D
RATIO OF SALES TO PLANT
INVESTMENT

Year	Number of Plants	Sales in Millions	Ratio
1936	375	67.2	1.59
1937	325	75.3	1.85
1938	297	65.3	1.65
1939	263	60.3	1.69
1944	387	102.7	2.99



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the volume has been increasing and is being maintained at a high level which has partially offset the effect of the increased wages on costs. However, when the volume starts declining, then the full effect of the increases in wages and all other operating expenses which have taken place during the past five years will be more clearly reflected in costs. Increases in wages and operating expenses plus a decrease in volume is a two-edged sword which will cut deeply into profits. In fact, this sword can cut so deeply and quickly into profits that dangerous losses can be incurred. In order to obtain some conception of the effect of volume on costs, let us use as an illustration a cost center, say a 26 x 40 press, and assume that the costs for operating this press for a period of one year would be \$10.11 per hour, based upon budgeted hour costs, normal production of one shift, a 40-hour week, and 75 per cent productive time.

Let us see what would happen if we should suffer a 10 per cent reduction in volume of business. Unfortunately, whenever we have a reduction in volume of business, we have a slow-up in production. Because of provisions in many union contracts, the employer is required to pay for not less than a full day's work, which makes it difficult to adjust pay rolls to volume of work. Then too, most employers in order to maintain their organization would retain their men on the pay roll; consequently, a 10 per cent reduction in volume ordinarily would not result in any reduction in wage costs. We have a group of expenses in every business which are referred to by accountants as fixed expenses. These expenses, depreciation, insurance, taxes and rent, have no relationship to the amount of business done and must be paid if you are to stay in business.

A 10 per cent reduction in volume would have no effect on administrative and selling expenses. In fact, the chances are the boss would work harder than before and additional expense might be incurred in advertising, additional salesmen, etc., in

an effort to build up the sales to normal volume. Practically the only expenses which would be reduced in the event of a 10 per cent reduction in volume would be such items as supplies, repairs and power, items that are consumed directly in manufacturing. Assuming that these items would be reduced in direct proportion to the reduction in volume, or 10 per cent, we find that our total cost for the 26 x 40 press has been reduced by only \$196.82 for the year. Our chargeable or sold hours have been reduced by 10 per cent, so that the hour cost has been increased to \$11.09 per hour, or approximately 10 per cent. Unfortunately, we always find coupled with declining volume a reduction in prices caused by increased competition. At the very time that our costs are increasing because of reduced volume, our prices are being lowered because of increased competition.

These factors that affect costs, such as increases in wages, expenses and fluctuations in volume have always been with us, but *not to the same degree* that we have today. For this reason, I am of the opinion that never before has it been so important that every member of this industry determine his own cost rates predicated upon his own experiences from day to day.

Revival Of Interest In Costs

In the questionnaire which I mailed to the various cities throughout the country, you will recall the third question, "Is there evidence of greater interest in costs today than during the war?" I am indeed happy to report every city indicated there is a revival of interest in cost accounting, and cost systems are now being installed by many printing and lithographing concerns. If you are interested in the installation of a cost system, your association can be of great help to you. The NAP-L has already published a simplified cost system for lithographers and is now giving consideration to the publication of a cost and accounting manual. As I previously stated, there is no royal road to accurate cost information, but, on the other hand

this road is not so difficult as you may think.

Simplification Of Cost Systems

If you are considering installing a cost system, be sure to have someone who has had some experience in lithographic costs install and supervise the system. Ordinarily, this assistance can be obtained through your local association. In connection with the system itself, every effort should be made to make the cost and accounting system as simple as possible. Usually we find, in the installation of a cost system, the general bookkeeping records are so badly disorganized that the entire accounting system must be revised, with the net result that so much time is saved in keeping the general books, no additional office personnel is required to operate the cost system. Many time-saving methods have been developed within the last decade, and their application to your office and accounting procedure will result in substantial savings. Make your office as modern as your press room.

Cost Centers

It is impossible to have complete uniformity in all plants in the establishment of cost centers. However, if we ever hope to compile historical costs in the lithographic industry, we must have more uniformity in cost centers than exists today. It is obvious that it would be impossible for two lithographers to discuss costs if the one was including everything from copy preparation to the press in one center, whereas the other would have separate centers for copy preparation, cameras, opaquing, etc. The lack of uniformity in cost centers existing today is due to the fact that there has been no effort made heretofore to guide the members of the industry in setting up cost centers; consequently, cost centers in the lithographic industry like Topsy, "just grew." In setting up cost centers, there are a number of factors which should be considered; let us discuss the following:

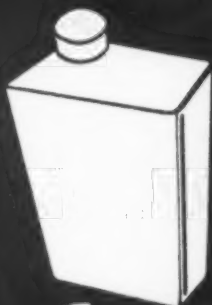
1. Wage rates
2. Investment in center

(Continued on Page 81)

☐ IMPROVE
4 WAYS TO ☐ SPEED-UP **YOUR PLATEMAKING**
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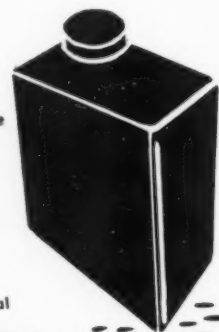
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Try this speedy, efficient method of making non-printing key images on zinc and aluminum plates. The brilliant blue image serves as a guide for applying tusche, crayon, Benday tints, etc.



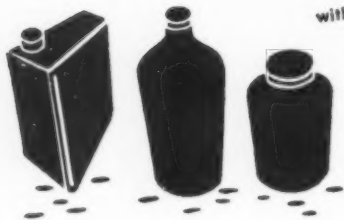
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Add precision register to your intricate stripping problems by using this simple way of making non-printing key images on glass, plastic, etc. Image may be converted to an opaque printing density by additional treatment with Blackprint solutions.



PITMAN "U.V. ALBUMIN" PROCESS

Combine the simplicity of surface image platemaking with image durability not possible with ordinary egg albumin coatings. The coating material, a synthetic material, permits speedy exposures and produces a tough, clean working image.



PITMAN "DEEP ETCH" PROCESS

Put the oldest and still most popular deep etch process to work for you. The dependable, easy-to-use solutions produce clean, sharp and durable sub-surface images.



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AIR CONDITIONING—

By B. OFFEN—B. Offen & Co. Before the NAF Convention, Washington, D. C., October 1934

WHAT is air conditioning?

It is the processing and treatment of air to maintain a pre-determined temperature and relative humidity, for a specific area. In order to accomplish this, air conditioning apparatus must be able to:

A. Add heat or remove heat.

B. It must be able to add moisture or remove moisture.

C. It should provide fresh air, to assure satisfactory working conditions. You may have the desired temperature and humidity in a room, but if you do not provide fresh air, then you still do not have a satisfactory working condition. No one can do efficient work, regardless of the apparent comfortable conditions, without satisfactory ventilation.

If you have all year temperature control, humidity control, and good ventilation, then you have a good all year air conditioning system.

Why is air conditioning necessary in the lithographing plant? I think I am safe in assuming that nearly everyone in the industry recognizes that air conditioning is an important factor in the various process rooms, paper seasoning rooms, and press room.

For the past 25 years, many articles have been published in the various trade journals, giving technical data showing the effects of temperature and humidity variations, upon different materials and operations. These involve the effects upon chemicals, coatings, films, plates and paper.

Many of these articles were based on the experiences of the United States Bureau of Standards, the Lithographic Technical Foundation, and other recognized authorities.

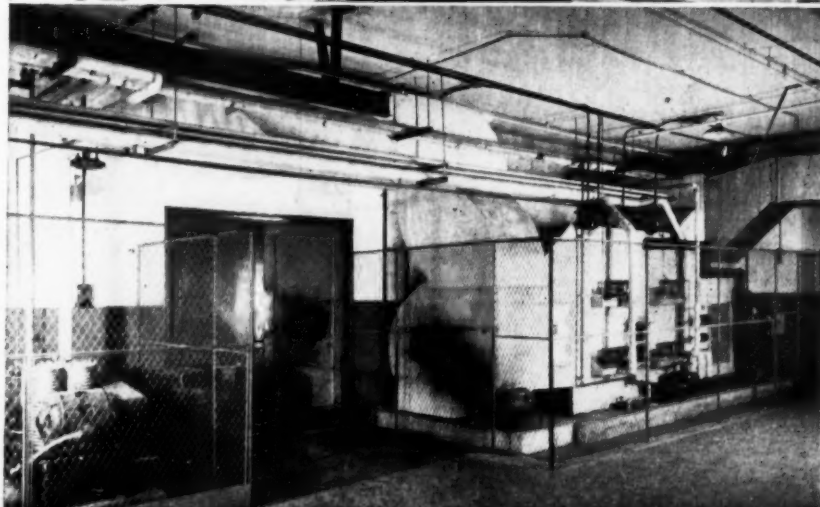
Air conditioning installation in an offset pressroom. Note overhead ducts.



An air conditioned layout room which can be used in conjunction with a transfer room.



Air conditioning apparatus in a large litho plant with a partial view of the ice machine used in conjunction with the apparatus.



The Modern Machine for All-Electric Typing



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In view of the above, it would appear conclusive that air conditioning is an important link in the lithographic process. However I would like to review briefly, some of the more important features.

CHEMICALS—We know that practically all chemicals are influenced by temperature. Therefore, action can be hastened or retarded by a change in temperature. When chemicals are used to obtain definite reactions, those reactions cannot be controlled accurately, unless all variables are under control.

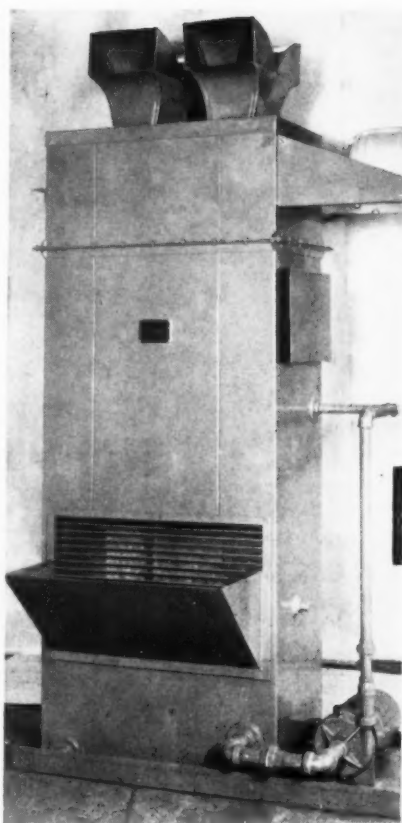
Under certain conditions, the reaction may be fast, and under others slow, thus leaving much to hit or miss, ending in uncertain results. Wherever accurate reproduction work is required, unless full control is maintained, a real burden is placed upon even an experienced operator.

COATINGS—A number of the materials used in coatings are hygroscopic, and therefore are influenced by the surrounding humidity. Under high humidity conditions, coatings will take on additional moisture, and when exposed to dry air, coatings will give off moisture.

The coatings when exposed to etching acids, will react differently if there is a wide variation in the water content of the coating, since the oxygen of the water will have some influence on the chemical reaction. By controlling the coatings, the acids, and by maintaining uniform temperatures of all of the materials, as well as the temperature and humidity of the surrounding atmosphere, you will have eliminated a great number of variables, thus making much easier the job of obtaining consistently uniform reproductions.

Photo Gallery and Dark Room

Photo plates should be stored in a room under uniform temperature control. We all realize, that film and plates will respond differently if their temperatures vary over a considerable range. When drying films or plates, extreme care should be exercised not to dry them too fast with excessively high temperatures, since you will affect hardness of the film and may lose some of the tone values.



A small self-contained conditioning unit for a small area.

It is preferred to dry films or plates in an enclosure under moderate temperatures and constant relative humidity.

Dark rooms should be equipped with temperature-controlled developing and washing sinks. In addition, you should have available a supply of cold and warm water, so that you can maintain the correct washing temperatures. After all, you must give particular attention to the development of the films and plates, in order to obtain the maximum photographic values.

Photo Composing and Transfer

The materials used in these departments are sensitive to temperature and humidity conditions, and therefore constant temperatures and humidities should be maintained. Work here is very accurate, and variations of the materials will make it difficult to obtain satisfactory results.

After all, if correct register is to be maintained, you must provide means to permit accurate register in

the processing. The press will print what is in the plate, good and bad.

Paper Seasoning Room

The paper seasoning room should be arranged independent of the press room, but should be adjacent to the press room. All of the incoming paper, scheduled for early delivery to the press room, should be conditioned and seasoned. There has been some extensive investigation, which proved that it is advisable to carry the humidity in the paper storage and seasoning room, 5 per cent to 8 per cent higher than that carried in the press room. It has been found that when the paper is conditioned to a higher moisture content, that the paper will pass through the press with a minimum of variation. Certainly, press time is expensive, and anything to save press time should be done.

Press Room

Here we enjoy the results of all of the previous efforts. Assuming the plates are satisfactory, we still have the problem of paper variation. This has been covered extensively, and there is no need to review here extensively the effects upon paper by variations of temperature and relative humidity in the press room.

We all have had considerable experience with wrinkling, curling, paper stretch, as well as paper shrinkage. All of these are brought about because of variations of the relative humidity in the room.

Due to the dampening operation, the press moisture, plus the normal atmospheric moisture, considerably aggravates the problem for the press room. Therefore, the air has to be delivered at a certain condition, so that it will take up the additional moisture given up by the dampening operations, and still hold to the required relative humidity. This can and is being done through the use of automatic regulating instruments.

Every effort should be made to obtain the most efficient and economical use of labor. Where variables exist, extra effort is required, and oftentimes, some of the factors are beyond the control of the operator. This frequently necessitates work duplication, and therefore unneces-

IT MUST BE TRUE



What they say about R & P Blankets

Well, what *do* they say?

Here are some — but only some — of the things they've been saying for some time now about the famous Roberts & Porter Rubber Blanket:

That the R & P Rubber Blanket is tough as the hide of a rhino.

That it is smooth as the belly of a fish.

That it possesses longer life.

That it is much more economical.

That it is better-quality producing.

That it is more efficient.

That it is best for delicate reproductions.

That it is superior for fine shadings.

That it is distinguished for soft, hushed tones.

That it is celebrated for its clear gradations.

And last, but not least, that it is famous for its perfect kiss impressions.

Yes, in its active life span the Robport Rubber Blanket has made a host of friends and earned an enthusiastic and wide reception in the offset industry today — so it *must* be true what they say about it.

But — don't forget — there is a good, logical reason for the Robport's popularity, and the reason is:

Laboratory control all along the production line, continuous checking and re-checking, the proper blending of the right raw materials, the technical know-how of rubber manufacture — all of these enter into the making of a Robport Rubber Blanket.

Ask any pressman—he'll tell you that for tophat litho production the Robport is aces.

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ROBERTS & PORTER, INC.

"In Canada, it's THE CANADIAN FINE COLOR COMPANY with offices at Toronto and Montreal."

sary waste of labor. The printed cost is made up of materials, labor, administration, and capital investment. If the job goes bad, the first item that is checked is labor cost, since the other items are reasonably constant. The extra labor cost is generally attributed to some item of trouble in one or more of the departments. It may be poor material, paper, or press trouble, and several other items. Usually this ends up with increased labor time.

If you can accomplish the desired results, with a five to ten per cent reduction in your labor cost, you have found the most efficient machine in the industry.

Air Conditioning Costs

As you can appreciate, the cost of air conditioning on a year around basis is dependent on a number of factors:

A. The type of equipment selected; such as a packaged self-contained unit, or the more preferred commercial type of assembled unit.

B. Type of building, the height of the room, general construction of the building, such as exposed areas, the amount of glass, the type of roof, and the insulating value of the walls and roof.

C. The proximity of the location of the air conditioning apparatus to the conditioned room.

D. Whether the area is broken up into a number of rooms, or whether the area consists of one large room.

E. The amount of horsepower, light, and number of people working in an area.

There are many other items, but the above usually are the most important.

I have indicated here roughly, the very approximate cost, for all year air conditioning. This is based on a ceiling height of 13 to 14 feet, and reasonably good construction. The following table covers the cost of air conditioning for various size plants.

6,000 sq. ft.; the cost is \$1.75 to 2.25 per sq. ft.

10,000 sq. ft.; the cost is \$1.50 to 2.00 per sq. ft.

15,000 sq. ft.; the cost is \$1.40 to 1.75 per sq. ft.

25,000 sq. ft.; the cost is \$1.25 to 1.60 per sq. ft.

You will appreciate this is approximate and should be used with discretion.

Regarding the cost of operation, here again, we are dependent on a number of factors such as power cost, water cost and accounting methods for amortization. Taking the overall average, I would say that the operating cost for an air conditioning system will run approximately 10 to 15 per cent of the initial investment, depending on geographical location, etc. This does not include any fixed charges.

The cost plus the fixed charges will probably be somewhere around 20 to 25 per cent. This seems rather high, but when one considers the fact, that your labor is by far the most expensive item in the plant, and since air conditioning will eliminate many of the labor waste items, you can readily see that an air conditioning system can make a very substantial saving for you.

Existing Buildings

This question often comes up: "Can you install air conditioning in existing buildings?" The answer is yes! In fact, most of our buildings today are well constructed, and the areas are open sufficiently so that air conditioning installations do not offer any serious problems.

You may be obliged to make some modifications, install some partitions, insulate some walls, and likely double sash your glass areas. But these changes do not offer any particular problem, because that work would normally be done in a new building, so the additional cost isn't unreasonable.

With regard to new buildings, when air conditioning is being considered, you naturally arrange your air conditioning equipment in the most economical manner. This of course leads to likely savings but I would say that based on our experiences, there isn't too much difference in cost between air conditioning an old building and a new building.

The problem of partial air conditioning always comes up. Is it practical? My answer is yes. If you can't

condition all of the departments, then you should condition one or more. You might start with the press room, or you might start with some part of the process rooms. There seem to be differences of opinions as to where air conditioning should be applied first. I am inclined to leave the matter to your own experience, and suggest that you be guided by your experience, in arriving at a decision.

Once you start air conditioning, there is not the slightest doubt, that you will continue until you have completely air conditioned your entire plant. I would further suggest that if you give thought to air conditioning, try to lay out a schedule of procedure in order to avoid changes later on.

With the equipment available today, it is a problem to decide what type of air conditioning equipment shall be selected. The correct answer to this question can be given only after an analysis of individual conditions. This involves a study of power—gas—coal—and water costs. In addition, one should check to see if well water is available. Then too, the geographic location enters into the picture.

Shall it be mechanical refrigeration? Shall it be chemical de-hydration, shall it be well water, or shall it be a steam vacuum cooling plant. Time is not available to review the features of the above types of apparatus. We have made installations using all of them, but made the choice only after ascertaining all of the factors involved.

I have covered only all year air conditioning systems. Of course that doesn't mean that partial air conditioning isn't desirable. In fact it should be given every consideration. After all partial air conditioning systems such as humidifications and ventilation will give you very good control during the winter and cooler seasons of the year. In fact, you can obtain the same control through this type of equipment that you can from all year air conditioning systems, but you are confined only to the cooler seasons of the year. Here again, this is the first step towards all year air conditioning.★★

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OFFSET *complete from
darkroom to pressroom*

ATF Precision Cameras and
Platemaking Equipment are
modern and efficient, too.



*Insure the future of your business through
active participation in the industry's coop-
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join the Lithographic Technical Foundation.*

SATISFYING to the pressman because of the ATF Chiefs' simplicity and accessible adjustments; satisfying to the owner because of their operating economies, wide range of jobs handled, and continuous, profitable production of work; satisfying to the customer, too, because of the practical quality of work in either black-and-white or full color. Three sizes: 14 x 20, 17 x 22, 22 x 29. Ask your ATF Salesman, or write for commercial samples of actual runs that show what the Chiefs can do for you.

AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth B, New Jersey



GPO Litho Production And Procurement

By **A. E. GIEGENGACK**

Public Printer of the United States

Before the NAP-L Convention, Washington, D. C., October 3-5, 1946.

I AM not here because the Government is so far in advance of commercial lithographers that I can bring you a report that will revolutionize your activities.

As a matter of fact, for the past 4 or 5 years our workload has been so heavy that we have been compelled to concentrate on immediate production problems and let general research and study wait for better opportunities. To some extent our progress has been affected by my pledge to the graphic arts industry to restrict expansion of the Office during the war and to limit the addition of equipment. Consequently, in some respects, we may even have a little catching up to do.

I want the Government Printing Office to get back into the broader study of lithographic problems as soon as possible. Your Technical Foundation is doing a fine job in this respect. The Government Printing Office recently had an opportunity to cooperate with it in reviewing about 30 articles on technical aspects of the industry. Our laboratory and production officials who reviewed and commented on the series of texts found them to be good, stimulating, and a real contribution to the science and art of lithography.

The Government Printing Office was in a very favorable position when it went into the offset method of production—a far better position than most commercial firms who entered the field at that time. Prior to setting up two presses, a camera, and platemaking facilities in 1927, the Office made an extensive study and survey of the method. It had the advantage of a large photoengraving section, with trained men, whom we

were able to utilize in the new undertaking, and there is plenty of evidence that the combined experience in photoengraving and camera operation gave them a head start over offset cameramen without experience in halftone screens. When I came to the Office in 1934, I was able to modernize and develop the program to a point where we now have 14 offset presses and 2 large overhead cameras. We run three shifts in the camera and negative rooms, operating them with employees who are almost wholly Government-Printing-Office-trained and who now do all necessary work independently of the Photoengraving Section. I do not believe that our production is exceeded by any other plant in proportion to our size. In the last fiscal year we made 107,000 negatives, 13,500 plates, and ran 91,000,000 impressions on 14 presses, ranging in size from 22 x 34 to 42 x 58.

A press which always catches the interest of visitors to the Office is our sheet-fed perfecting offset, which we use for book work. It is 38 x 52 and, as far as I know, the only press of this model ever built. It is very economical of operation, and there were many times during the war when we wished we had a battery of them.

As I have already said, I do not believe that many plants can beat our production, but it is *not* accomplished by revolutionary methods. I have tried hard, without succeeding very well, to think of innovations or improvements that differ from those used by any of your plants.

One of the features on our presses that gets attention is the banks of infrared lamps focused on the feed-pile. The interest shown makes it reasonable to assume that their use is not

very general. We borrowed the idea from a Baltimore firm, and we find it works to near perfection when running unconditioned paper. It eliminates the need for hanging stock, flattens out wrinkles, and keeps the presses running steadily, with no necessity for cutting or reducing the blanket. It has saved us thousands of dollars of production time. This is what every good production man tries to do—to keep his presses running—and all our efforts during and since the war have been in that direction.

When moisture from the dampener roller works into ink, it causes emulsification, which results in a grayish image. The common practice is for the pressman to modify and correct standard inks before and during the run. In our experiments with water-resistant varnishes, we have worked out formulas which meet our needs, and the pressmen rarely has to add anything. It means added impressions per hour.

One of our scheduled research problems is the removal of the plate image without regraining. As you know, there are chemicals as well as patent formulas for this purpose. Several years ago we did some work along this line, but it did not give us the results we wanted. Many of our short-run jobs are handled by offset, so the image-removal would be an economical step if we would eliminate altogether the chances of the original image working up. For example, we recently contemplated setting up a new unit for the production of a huge backlog of Patent Office reprints. The runs are extremely short, and a never-failing method of reusing the plates without regraining would be valuable. Yet our present graining operation has been streamlined and systematized. We grain our plates in 22 minutes, and that is not too bad.

There is a big field for technical study of the chemicals used in our craft. It certainly appears that sensitizing and etching fluids which will not affect the human skin would be very useful in platemaking, and it is well worth a try. For the present we keep down skin irritation by rigid control of the preparation, issuing,

name the ideal
lightweight paper for both offset
and letterpress

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OBVIOUSLY the answer is INTERNATIONAL TI-OPAKE if you want a lightweight paper of unusual opacity—one with a minimum of show-through when printed on both sides.

You have your choice of two finishes—*Smooth* and *Vellum*. Run your finger over TI-OPAKE *Smooth* and you'll know where it gets its name. This impressively beautiful paper—offering an ideal printing surface for 110 screen halftones and color process work in letterpress or offset—wins praise for catalogs, house organs, broadsides.

TI-OPAKE *Vellum* has its own claims to fame. It offers a surface that dries quickly without feathering—invaluable in rush jobs. Flat color and line work—or any printed matter—shows

up to extra advantage on this rich-looking paper—ideal for prospectuses, financial statements, brochures, booklets, circulars, enclosures and broadsides.

Even the facilities of the world's largest maker of papers cannot fill all requirements in today's shortages; but we'll continue to do our best. International Paper Company, 220 East 42nd St., New York 17, N. Y.



and dispensing of chemicals. Plate-making employees are given little chance to strengthen their caustic solutions to the danger point.

Our Photographic Laboratory has been experimenting with several methods for reducing the time and the number of steps in negative making which are going to prove valuable. Our planning manager has a patent pending on a card-aligning, proportional-spacing machine. Its product is ready camera copy, made up into pages, of library cards or similar material for printing in book form. The device, which will soon be on the market, will save a large part of the preparation time on jobs of this kind and will also result in greatly improved appearance of such publications.

This brings me to another point worth stressing. If there is any one thing which hurts the reputation of the lithographer as compared to that of the letterpress printer it is his too frequent willingness to accept any kind of copy and put it before his camera. The entire industry suffers when we do this. I know that the Government Printing Office has often been an offender during the war. Nevertheless, we do send poor copy back to the department whenever the nature of the job and the time factor permit.

But progress is being made in this matter. Improved copy-making machines of many kinds are on the market. Photocomposition is around the corner. A recent trade magazine discusses novelty lettering available by the use of Monoflex, Plia-Type, and Bremer's distortion lens. The photolithographer is not so desperate for business that he needs to take poorly typewritten copy and poor art work; besides, it is questionable economy for the customer. Let us have enough courage to insist that the finished job be one in which we can take some pride.

The field for offset lithography is constantly expanding. In plants that have both offset and letterpress, the operations of both divisions are being merged in such a way that they are almost inseparable. In our Office we employ both methods on thousands

of jobs. For example, nearly all our cover work is lithographed. Forms originally printed from type or plates go to offset when the type or plates begin to show wear. We are substituting offset for certain classes of pen ruling. And there are many other types of work where lithography is more practical than letterpress or where both methods join to produce economies.

The most recent illustration is still in the setting-up stage—the printing for the United States Supreme Court. For a couple of generations, part of the Court's printing — the advance opinions of the Justices—has been produced by a Washington letterpress firm which handled no other publications. The work involved instantaneous service and extreme secrecy. After release, the opinions were reprinted at the Government Printing Office in preliminary prints and finally in a bound report. Heretofore, all three jobs were letterpress. Now the Government Printing Office is going to take over all the work. The advance opinions will be set in type and the advance and preliminary prints will be produced by offset, thus saving the original type for a letterpress printing of the bound volume.

Future Procurement

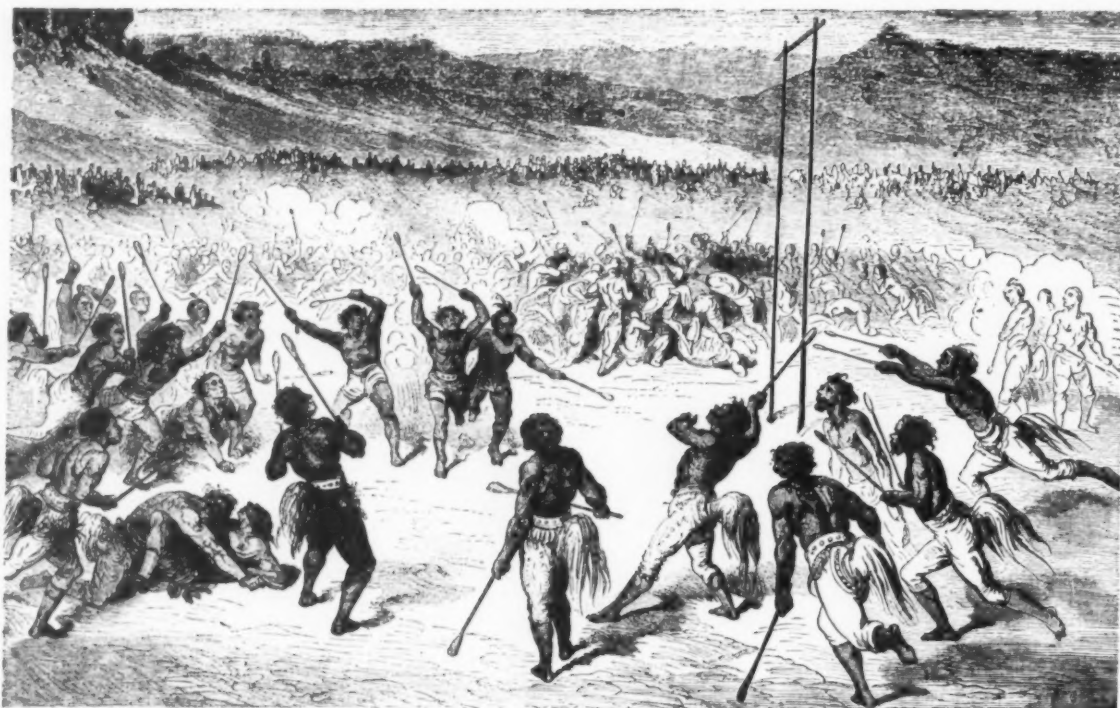
What I have said so far may be considered as my report on lithographic production in the Government Printing Office. But, in addressing commercial printers and lithographers, it appears that I am also expected to report on the present and future procurement outlook. Our average wartime volume of \$45,000,000 in commercial printing of all classes has dropped to about \$20,000,000. The proportion of about 3 to 2—3 for letterpress and 2 for offset—can be expected to continue. So, the lithographic industry may look for about 8 million dollars' worth of business from the Government Printing Office; that is, provided that you are willing to give us what we need.

All of you probably know that on July 1 the Government Printing Office assumed direction of 15 reproduction plants formerly run by the Treasury's Procurement Division.

Whether I am able to stand by my present intention of operating those plants without change or expansion will depend on the cooperation from the industry. At present we are doing only the same class of work that Treasury Procurement produced — small-run jobs, needed in a hurry by Government offices in the field. If, because of inability to contract for printing on a reasonable basis, I have to put more and larger equipment into the plants to handle government work now being done commercially, I am prepared to do it. I am ready to do whatever is necessary to get the printing the government has to have. There are too many people who want to keep the present balance between the graphic arts industry and the government without feeling called upon to do anything about it. Like many printers, the paper industry is taking that attitude—"The War is over and our responsibility is ended." At our last opening, bids for paper covered only a third of our requirements. That won't do, and it will not go on. I have already discussed with the Chairman of the Congressional Joint Committee on Printing the establishment of government paper mills and have his promise of support unless the problem can be speedily worked out in some other way.

The Office has carried on a steady campaign with the federal departments and agencies to have them relax their delivery requirements so that we can give contractors more time for those jobs which have to go out. We have had very little success and anybody can see why this is so. National and international affairs are still moving at a wartime tempo, requiring prompt delivery of the printing needed to implement government action. The Office has no choice but to pass the dates along to contractors.

Some of you are doing a fine job for us. What is probably one of the most notable jobs ever printed is being handled right here in Washington by five plants, at least four of which belong to your association. I am referring to the overnight printing of emergency regulations. We expected the program to decline after



Forerunner of lacrosse—a ball game between two Indian villages. Everyone played, and the game went on till a sufficient number were killed or totally exhausted. That's how champions were made.

Mohawk makes another champion . . .

NAVAJO COVER

This unique cover has a distinctive individuality in its smooth, fine finish, its richness of texture and its receptiveness to artistic printing.

MOHAWK PAPER MILLS • Cohoes. N. Y.



This is Number 10 in the

MOHAWK

American Indian Series

the war, but it is bigger now than ever before. It used to average about 150 thousand 34 by 44 impressions daily. Recently it has been as high as 385,000 a night. In 4 years it has totaled approximately 175,000,000 impressions and the companies handling it have kept amazingly close to the schedule of an 8 a.m. delivery for forms received until midnight or even later.

However, generally speaking, lithographers have not given us as prompt service as letterpress houses. That might have been expected. You have less equipment and the wartime demands on it were terrific. Buying color work is, and has been, almost impossible. We find, too, that the average lithographer in considering schedules insists on at least four or five times as long a time to deliver a job as is actually required for production.

I do not say this in a spirit of criticism of the members of this organization. Besides, it applies more to the big-time color lithographers. You have done a fine job for us and the government is grateful to you. If you continue your cooperation, the office will have no complaints. You can be proud of your wartime job for the government. You can be proud of the technical advancements you have made to improve your product and benefit your industry. You can be proud of your splendid organization.

I think there are three closely related matters that must have your concentrated effort if lithography is to continue to grow and prosper.

First, you must work harder and more constructively for better employer-employee relations. This is listed on your program. I hope it was fully discussed and that a real plan has been laid down to deal with this critical subject.

Second, training of lithographic personnel calls for positive industry action. You cannot expand your structure on the foundation of the present number of available qualified workers. You must build your addition from the ground up. And it will not be easy. It ties in with my first point of employer-employee relations

and is even more bound up with the third and final point I want to make—the support of industry-wide organization.

This third point is, to my mind, the most important matter before the graphic arts industry, and I urge you with all the earnestness I can command to build up and support your national organization to the point where it can speak for you with a voice that will be heard. If the conditions with which you had to contend during the war taught you anything,

it should have been this: You cannot get consideration from government, from labor, from your customers, from other industries, *without unity in your own ranks*. If you want consideration you have to do something about it. If you think conditions today are ideal, if you want to be ignored by those who make decisions affecting your welfare, if it is all right with you when other organizations take action that is detrimental to your interests, then you can forget this appeal.★★

Census Shows Litho Up 85%

LITHOGRAPHY, in 1945, gained 85 per cent in volume over 1939, compared to an increase of 58 per cent for letterpress printing during the same period, according to preliminary tabulations of a special survey of the printing and publishing industry being made by the U. S. Census Bureau. Figures were reported by J. C. Capt, Census chief, in a talk before the convention of the Printing Industry of America, Atlantic City, N. J. in September. The tabulation showed that commercial printing in general in 1945 was running about 65 per cent ahead of 1935 in gross dollar volume.

The current tabulation, though based on a relatively small group of firms (4,367), is considered significant as they accounted for 36 per cent of total printing in 1939 and used above 35 per cent of all printing paper consumed.

While no geographical data was available in the preliminary tabulation for commercial printers, Mr. Capt said that the increase in printing volume has been general, with the seven chief printing states—New York, Illinois, Pennsylvania, New Jersey, California, Ohio and Michigan each gaining at least 40 per cent.

California experienced the sharpest gain, while New York, Pennsylvania and Illinois did well. Chicago and New York City remained the top printing centers, while lithography made its chief gains in Chicago, New Jersey and Michigan.

Gross receipts for the 4,367 reporting firms in 1945 were \$514,646,000, compared with \$312,391,000 in 1939. Letterpress was up 58 per cent from \$228,118,000 to \$360,607,000, and lithography up 85 per cent from \$72,079,000 to \$133,987,000. Gravure and engraving made spectacular percentage gains but they accounted for only \$15,934,000 and \$4,098,000 respectively.

In 1939 these 4,367 firms did 36.16 per cent of the total business, including 34 per cent of letterpress business, 45 per cent of lithography, 42 per cent of gravure and 15 per cent of engraving.

The preliminary data indicates that large establishments have retained concentrated control over large dollar value of the business. In 1939, 6,300 of 25,000 firms did 88 per cent of the business. In the present sample 1,719 firms doing over \$50,000 per year reported a total of \$462,219,000 in 1945, while 2,648 firms doing under \$50,000 each totaled only \$52,427,000.

The larger printers used 437,019 of the 471,175 tons of paper consumed by the sample group in 1945 and reported a decrease of 4 per cent below their usage in 1941. Smaller firms used 34,156 tons, 7 per cent below 1941.

Mr. Capt warns that the study will not be successful unless many of the 15,000 "holdouts," including several very large firms, agree to file reports.

For Blacker Blacks...Whiter Whites...

Asked, in a recent survey, which Du Pont Photolith features they considered most valuable to them, the majority of the lithographers replied, "the dense black and clean, clear whites," which save time—cut costs.



Contrast
Speed
Wide latitude
Quick drying
Flat lying
Easy scribing
Easy etching
Convenient packaging

Handy light-weight dispenser box means greater convenience in the darkroom. Box protects the film at all times.



DU PONT PHOTOLITH FILM

BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY



(Listen to "Cavalcade of America," Monday evenings on NBC)



ABOUT THE TRADE

ALA Bans Work Handled by Rival Unions

A MALGAMATED union members, working in trade shops, have been instructed not to "grain plates, make negatives, positives or press plates to be used on offset presses operated by members of the Printing Pressmen's Union or any one else not affiliated with our organization," it was announced September 27 by the International Council, Amalgamated Lithographers of America. The ALA also announced that "our members shall not use grained plates, negatives, positives or press plates made by any photo-engravers or other

persons unaffiliated with our organization."

In taking this new policy on trade shops the council "has considered the ever-widening spread of jurisdictional attacks upon our membership by certain Printing Unions. Although such attacks are largely ineffective, they are nevertheless annoying and injurious to certain of our members, and a financial burden upon our Association," the ALA announcement stated. The policy was described as the first step in a program of counter measures.

Greeting Card Group Meets

The fifth annual meeting of The Greeting Card Industry, the national association of greeting card publishers, was held at the Waldorf-Astoria Hotel, New York, September 19. The meeting was marked by the highest attendance ever recorded by the organization. In addition to the regular business session, the members heard a talk entitled "Present Outlook for Paper Supply" by Ralph M. Beckwith, president, Crocker, Burbank Papers, Inc., Fitchburg, Mass.

Past and future activities of the Industry's nation-wide public relations program were discussed and members were unanimous in their support of the Industry's long-term plans to win and hold the good-will of the public by continuing to tell the story of the use and purpose of greeting cards and the part that they play in American life.

The following executive committee members were elected to take office January 1: Joyce C. Hall, Hall Brothers, Inc.; Herman Chilton, Sr., Chilton Greetings Co.; S. L. Rein-schreiber, Greetings, Inc.; Alfred Wick, Herbert Dubler, Inc.; Clyde

Evans, New England Art Publishers; George R. Ronaldson, National Printing Co.; C. J. West, Rust Craft Publishers, Inc.; Harry Doehla, Harry Doehla Co.; Louis Katz, Quality Art Novelty Co.; Miss Lillian Fishman, Brownie's Blockprints; and Miss Dorothy Dreyfuss, Dreyfuss Art Co.

Patents Chemical Graining

Patents on a process of chemically graining aluminum lithographic plates are being taken out by Brett Lithograph Co., Long Island City, N. Y., William Winship, company treasurer and general manager revealed in a talk before the Litho Club of Philadelphia September 23. Mr. Winship said the new method was cheaper, faster, and allowed the use of a lighter gauge metal.

85 at St. Louis Dinner

Eighty-five lithographers attended a special dinner meeting in St. Louis September 25 to hear the report of the Lithographic Fact Finding Committee of the Associated Printers & Lithographers of St. Louis. The committee had been studying the lithographic cost operations for the last

few months and presented the result of their findings.

Mr. Walter E. Morris of Keeler-Morris Ptg. Co. is chairman of the committee. Members are: E. L. Mathis, Mendle Ptg. Co.; Charles S. Pollock, Cavanagh Printing Co.; Wm. E. Steinbrueck, Century Art Press; J. S. Skinner, Buxton & Skinner Printing & Stationery Co.

Boston Plans Printing Week

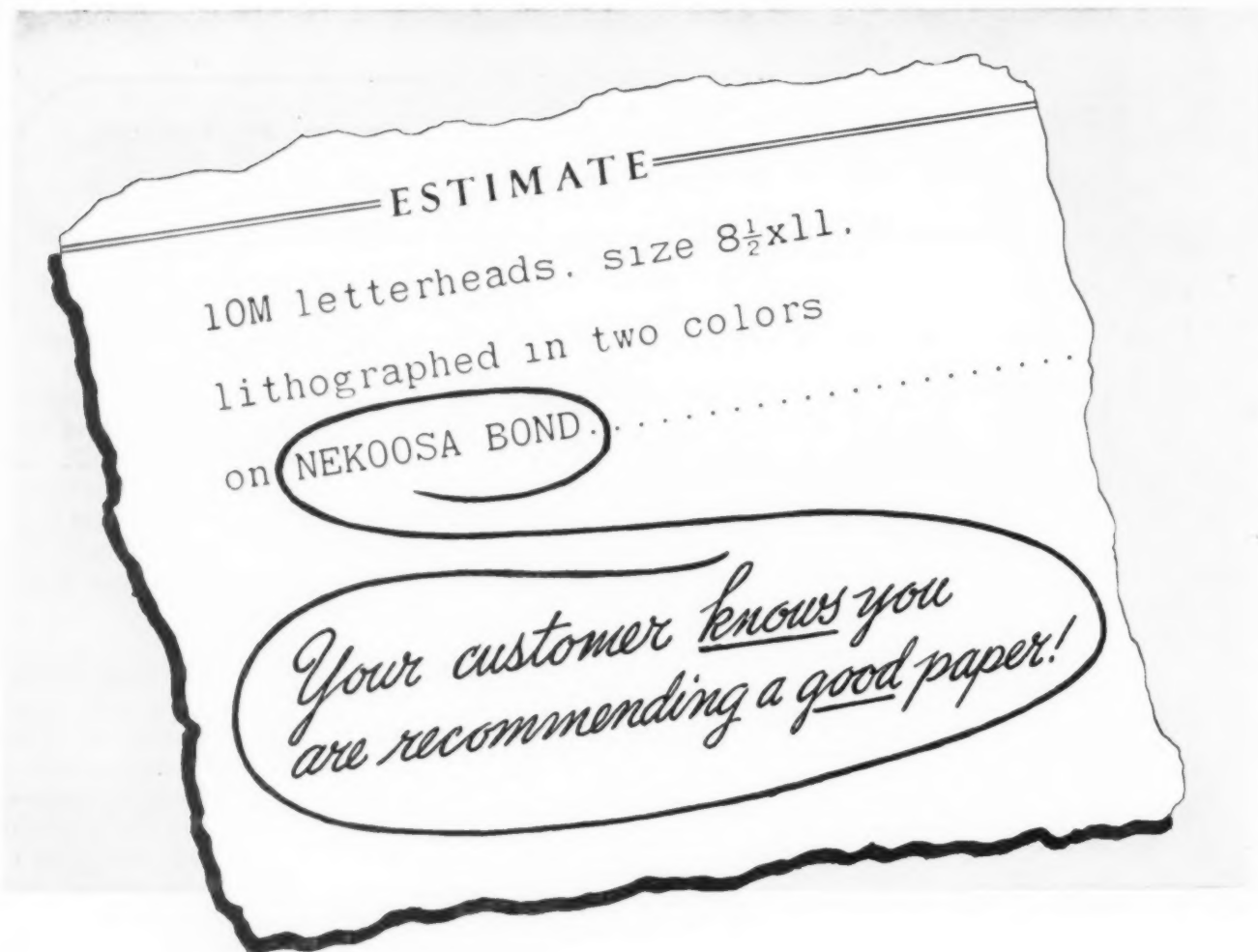
Plans are now under way for a Printing Week in Boston next January, sponsored by seven graphic arts groups. Addis W. Dempsey is chairman of the committee. Organizations participating are Graphic Arts Institute of Mass.; Advertising Club; Art Directors' Club; Bookbinders' Guild; Bookbuilders of Boston; Society of Printers; and the Boston Club of Printing House Craftsmen. A feature of the week is to be a dinner at the Copley Plaza Hotel, January 13.

Can Sponsor Research Men

Lithographing companies are being offered the opportunity of sponsoring research men for the laboratory of the Lithographic Technical Foundation for a period of two years, and then taking the sponsored man into the company as a staff technical or research man, the foundation has announced. Several men are available for such sponsorship. Information is available from the foundation, Glessner House, 1800 S. Prairie Ave., Chicago.

Young Lithographers' Meet

The opening meeting of the Young Lithographers' Association was held October 9 at the Building Trades Club, New York. The Eastman-Kodak Company's sound film, "Modern Photo-engraving," was presented by William Falconer.



When you suggest Nekoosa Bond to your customers, you are suggesting a paper most business men know. Nekoosa advertisements are appearing in more than 17 million copies of *TIME* and *BUSINESS WEEK* during 1946—telling how Nekoosa Bond is *pre-tested* for quality and performance. Nekoosa also sells your craftsmanship by reminding your customers that "It Pays to Plan with Your Printer."

BOND
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MADE IN U. S. A.

*One of the complete line of Watermarked
Pre-tested Business Papers manufactured by*

NEKOOSA-EDWARDS PAPER CO., PORT EDWARDS, WIS.

Chemical Meeting Talks Include Graphic Arts

NEW paper with increased water resistant characteristics, suitable for book and magazine covers and other purposes, and new, bright-colored, sunfast inks were among developments of interest to lithographers reported by speakers at the American Chemical Society's 110th national meeting in Chicago last month.

In a paper presented by three Eastman Kodak Co. researchers results were reported on their studies of the problem of imparting greater water resistance to coated paper by addition of plasticisers and certain waxes. Continuous webs of both paper and fabrics, it was stated, can be conveniently coated at high speeds. "Depending on the specific melt-coating composition used," said the report, "the melt-coated papers show marked improvement in appearance, moisture proofness, wet strength and dimensional stability, without appreciable changes in other physical properties."

Research to discover a method by which colors could be made so that successive batches would always give the same results was outlined in a paper by Dr. Donald F. Othmer of the Polytechnic Institute of Brooklyn, N. Y., and Dr. Alfred F. Schmutzler, chemist with Harmon Color Works.

By utilizing the newly developed color, ink used on wallpaper, advertising posters, cartons and other materials will have a better chance of longer "lightfast" life, it was asserted. Even more important, said the scientists, the new color costs less than toners now in use.

At the 4th National Chemical Exposition, staged in connection with the Chicago gathering of over 9,000 chemists, Mallinckrodt Inc., St. Louis, Mo., displayed "Lithotone," described as a prepared developer which will eliminate the chore of mixing chemicals required during platemaking operations. Distribution to the trade will be started shortly. Dr. P. A. Krueger, assistant technical director, told *Modern Lithography*.

Occupying panel No. 1 in a series

of "Chemical Trail Blazers" was a display of moldable paper developed by the Arvey Corp., Chicago, under the supervision of their research director, Harold R. Alley. Resulting from his studies came a pliable, wrappable and moldable paper suitable for various commercial purposes ranging from milk bottle caps to foil paper, printing mats or dime store novelties. Treatment of the paper with various oils, waxes, resins and plastics was graphically explained in the exhibit along with development of tests to measure desirable characteristics and suggestions for commercial applications of the new paper.

The Arvey display was one of 32 selected from a long list of entries for an educational exhibit portraying recent new applications of pure chemistry to industrial uses.

Craftsmen who chanced to visit the continuous showing of industrial motion pictures at the exposition had opportunity to renew acquaintance with "Keeping In Touch," a film produced some time ago by International Printing Ink.

Du Pont Buys Coast Firm

E. I. DuPont de Nemours and Co., Wilmington, has announced the purchase of Smith & Aller, Ltd., Hollywood. The new office will be used by DuPont as a distribution center for photographic papers, films and chemicals. The company also announced that A. H. Bertholf will be district trades sales manager for the Photo Products Department at 1135 South Flower Street, Los Angeles.

Establish Litho Library

A comprehensive library on lithographic and related technical subjects is now established in quarters at the Lithographic Technical Foundation's Glessner House in Chicago. The LTF has made the following statement: "In order that it may be of the greatest possible value to the Foundation's technical staff and general membership, the library must be kept up-to-

date and be self-perpetuating. Constant additions of pertinent material are necessary as well as exchanges with foreign associations.

"Many firms and contributing members of the Foundation can make special contributions to double purpose. They can memorialize personnel, including those who made the supreme sacrifice in World War II, and they can increase the effectiveness of the Foundation's technical library at the same time.

"Contributions may be in any amount and should be marked for this special purpose, giving all necessary information about the person to be honored. The names and records of the individuals so honored will be recorded, not the amounts of contributions. Such contributions are income tax deductible and despite their special purpose will be credited to higher bracket memberships in the Foundation. They should be sent directly to the Lithographic Technical Foundation, Inc., 131 East 39th Street, New York 16.

"A Committee sponsoring this activity is composed of: George Schlegel, III, chairman; Ed Le Vesconte, Trowbridge Marston, and Louis Traung."

Graphic Arts Inc. Expands

Graphic Arts Inc., Philadelphia lithographers, have announced the occupation of their new building at 1100 Chestnut Street. The new property covers a full city block and has over 30,000 square feet of floor space, all on one floor and unobstructed by posts. A mezzanine floor houses the company's art department and fashion division. Ample space is provided for equipment on order and for future expansion. The building was erected in 1927 and has been renovated and modernized.

J. F. Mansfield Dies

Joseph F. Mansfield, 51, former vice president and treasurer of the Grinnell Lithographic Company of New York, died September 26 at his Long Island home. Mr. Mansfield had retired from business two years ago.

Faithful Reproduction in any size!

● There's never any question about the quality of negatives made on Ansco Reprolith and Reprolith Ortho films. For their tough, damage-resisting emulsions give crisp, sharply-defined, images in any reproduction size. You can depend upon Ansco films to record and retain the fine detail of all copy, whether for line or halftone work, regardless of the degree of enlargement or reduction needed.



CHECK THESE OTHER ADVANTAGES OF ANSCO REPROLITH FILMS

1. Practical speed—balanced to permit convenient exposure times.
2. High contrast—sharp, crisp, dot and line structure. "Blacks you can't see through—whites as clear as glass."
3. Tough emulsion—resists abrasion and other accidental damage from finishing tools, or dust, dirt and similar hazards.
4. Short development—as little as 1½ minutes gives maximum density and contrast.
5. Two emulsion types—Repro lith and Reprolith Thin Base for high blue sensitivity; Reprolith Ortho and Reprolith Ortho Thin Base when extended color response is desired.

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EASY TO HANDLE

HARD TO BEAT

PIA Re-Elects Officers

James F. Newcomb of James F. Newcomb Co., New York, was re-elected president of the Printing Industry of America at its first annual meeting, September 9-12 at Hotel Traymore, Atlantic City, N. J. Other officers re-elected include Donald L. Boyd, Standard Printing & Publishing Co., Huntington, W. Va., vice president; Ralph Thomas, Speaker-Hines Printing Co., Detroit, secretary; Richard Chamberlin, E. A. Merkle, Inc., Washington, treasurer; and James R. Brackett, PIA, Washington, general manager.

The executive committee is composed of the above officers, and Harold W. Hill, H. W. Hill Printing Co., Cleveland; Robert H. Caffee, Wm. G. Johnston Co., Pittsburgh; Fred E. Little, Wilmington Printing Co., Wilmington, N. C.; Clyde K. Murphy, Blackwell-Wielandy Co., St. Louis, Mo.; Frank F. Pfeiffer, Reynolds & Reynolds Co., Dayton; Carl E. Dunnagan, Inland Press, Inc., Chicago; A. H. Jeffries, Jeffries Banknote Co., Los Angeles; and S. F. Beatty, Illinois Graphic Arts Assn., Chicago.

Mr. Dunnagan is president of the Union Employers Section, and Mr. Jeffries is president of the Master Printers' Section.

Carew Marks 98 Years

Carew Manufacturing Co., South Harley Falls, Mass., is this year observing its 98th year in business with an expansion of facilities to meet increasing demands for its line of bond papers. The company is at present working at capacity, and the plant is being modernized and enlarged. A two-story building is nearing completion, and will house a new and modern type of air dryer.

During the war about one-half of Carew's production was devoted to United States Government demands. In this role the company originated the paper for military currency used by our armed forces and was the primary source of supply for the Bureau of Engraving and Printing until its use was discontinued. So urgent was the need for this paper



Opens Eastern Plant

American Graded Sand Co., Chicago, has announced the opening of a new plant (above) in Paterson, N. J., operated by a newly organized subsidiary American Graded Sand Co. of N. J. Ward E. Knowles (right), has been named vice president in charge of eastern operations. Mr. Knowles joined the firm last spring and has been in the field of artificial abrasives for 15 years. During the war he served for a period with the War Production Board as a consultant in that field. He is a former chairman of the board of the Abrasive Grain Association. The New Jersey plant, which will serve the eastern seaboard, has 12,000 square feet of floor space and a railroad siding. Like its parent company, it will serve the lithographic industry exclusively with materials for plate graining.



that two airplane loads of currency made from Carew paper were flown from Washington to Northern Africa in time for the invasion of Sicily. For the European invasion the demands more than doubled and continued on that basis until the end of the war. Carew paper was used in making military currency for Italy, France, Germany, Japan, and Austria.

W. Va. Firm Negotiates

Negotiations between the Hazel-Atlas Glass Co., Wheeling, W. Va., and its eleven employees who are members of Amalgamated Lithographers of America, Local 32, were continuing during September in an effort to reach an agreement on a new contract for 1946-47. The union asks an increase of 18½ cents per hour in addition to other demands. The former contract expired June 30 but work is going on under a continuing clause. The ALA members did not work for a six weeks period during July and August when CIO machinists' union in the plant was on strike.

Chicago Opens Campaign

George Benton, personnel director of the Meyercord Co., Chicago, was selected to head the drive among lithographers for contributions to the Chicago Community Fund and as his assistant Mr. Benton enlisted Gordon Hall, western manager for the Lithographers National Association. E. G. Gantner, vice president of the Manz Corp., is general chairman of the fund - collecting organization's Graphic Arts Section, for which a quota of \$147,000 has been set. Among early contributions was one of \$20,000 from R. R. Donnelley & Sons Co. The campaign runs from October 10 to 30.

Form N. J. Company

The Somers Advertising Co., 437 Main St., East Orange, N. J., was opened for business during September. The firm offers direct mail advertising service, and has installed a small offset duplicating press.

Why We Support the Lithographic Technical Foundation

SINCLAIR AND VALENTINE COMPANY, has been a consistent supporter of the Lithographic Technical Foundation in the belief that long range research pays.

Thru experience we know that well planned research projects bring lasting benefits to industry. It is an undeniable fact that the phenomenal growth of American Industry is due in no small measure to industrial research either by individual enterprises or sponsored by particular industries.

We have every reason to believe that the Lithographic Technical Foundation with its new facilities in association with the Armour Foundation will go a long way to satisfy the needs of the Lithographic Industry.

Sinclair and Valentine will continue to support the research and educational opportunities of the L. T. F. as a sound investment in the future of the Lithographic Industry.

APPLICATIONS FOR MEMBERSHIP should be addressed to the Lithographic Technical Foundation, Inc., 131 East 39th St., New York 16, N. Y.

Sinclair and Valentine Co.

611 WEST 129th STREET, NEW YORK 27, NEW YORK

Service From Coast to Coast

Craftsmen Elect W. H. Griffin; 937 Register



Craftsmen officials. Seated, left to right: A. Gordon Ruiter, W. H. Griffin, Gracie Oakes, Russell Hogan. Standing—Edward T. Samuel, H. Guy Bradley and Herbert Threlfall.

WITH nine hundred thirty-seven registered for the four day affair, the 27th annual convention of the International Association of Printing House Craftsmen, held at the Mount Royal Hotel, Montreal, September 8-11, proved to be the third largest in Craftsmen history.

W. H. Griffin, of San Francisco, was elected president. Vice presidents are A. Gordon Ruiter, Boston; Gracie Oakes, Chicago; and Russell J. Hogan, New York. Edward T. Samuel, Cleveland, was elected treasurer, and Pearl E. Oldt, Grand Rapids, secretary. H. Guy Bradley, Indianapolis, is the retiring president.

Delegates voted to add a paid full-time secretary to the international staff, and the board is to take final action on the question. The 1947 convention city is to be Albany, N. Y., it was decided.

The convention opened on Sunday evening, September 8th, with a dinner given to the international officers by the officers and convention committee chairmen of the Montreal club. Following the dinner a reception with light entertainment was given to the registering Craftsmen. Craftsmen from 53 clubs attended.

On Monday morning, September 9th, co-chairman Neil B. Powter opened the sessions. Hon. Paul Beaubien, Minister of Commerce and Industry, welcomed the delegates on behalf of the Province of Quebec. Lieut-Col. Guy Laramee gave the invocation. The Montreal President,

Gerard H. Lafontaine, welcomed the delegates to Montreal. W. H. Griffin, as International 1st Vice-President responded. The Montreal president introduced International President Guy Bradley who reviewed the past year's activities.

Technical clinics were the highlights of various sessions and were always well attended.

On Tuesday afternoon delegates, and ladies were given a sightseeing tour of Montreal. The tour ended on top of Mount Royal where a buffet supper, music and dancing awaited the delegates.

At the closing banquet Eric O'Connor, an International Past President, of Montreal, inducted the new officers. Herbert Trelfall the International Secretary for the last 5 years was also paid a tribute by Oliver Watson and he was presented with a jewel. The 1945-46 club bulletin contest winners were announced by Lee Augustine as follows: 1st place—San Francisco; 2nd place—Montreal; 3rd place—Minneapolis. Trophies were awarded to club presidents.

A highlight of the banquet was a poem written and presented by co-chairman Neil B. Powter in broken French and English giving a complete outline of the convention. A souvenir booklet of the poem which was entitled, "Doze Craze Printer Feller!" was then presented to each delegate. The convention closed with a floor show and dancing.

Promotes School Program

Lee Augustine, vice president, Printing Machinery Co., Cincinnati, and a member of the Cincinnati Club of Printing House Craftsmen, recently stated that his company had decided to pay all expenses in connection with the advertising and publicity program of that city's Graphic Arts High School. Mr. Augustine stated that this was one method of providing the industry with trained personnel for the future and a means of alleviating the current shortage of Graphic Arts technicians. Assisting Mr. Augustine in this enterprise were Robert Kramer, A. H. Pugh Printing Company, and Frank Mills, Multi-Color-type Company.

New Miehle Dealers

Miehle Printing Press and Manufacturing Co., Chicago, has announced new service representatives for the Missouri and Minnesota areas. Western Printing Machinery Co., Kansas City, Mo., has been appointed dealer for Western Missouri and Kansas. E. C. Edlund Company received the dealership in Minnesota and adjacent areas. Both companies will erect new presses and handle service and repair work, it is announced.

College Offset Moves

College Offset Press, Philadelphia, moved to larger quarters early in September and installed some additional equipment. The firm moved from 43 N. 6 St. to 148-50 N. 6 St. where it purchased a four-story building. A 20 x 24" camera has been installed, and a 22 x 29" press is to be installed within 60 to 90 days. William Markert, proprietor, said. The company specializes in educational, school and professional material.

S & V, Boston, Expands

Sinclair & Valentine Co. recently acquired larger quarters for its Boston office, and is now located in the Harbor Building, 470 Atlantic Avenue. John R. Donohue is Boston manager.

STRATHMORE

expressive

PAPERS *create definite moods*

They can silently say, "This is an old reliable firm you can trust to invest your money wisely." Or they can say, "It's autumn! Come down-town and buy yourself a new hat!" They can make an office-boy decide he'd better route *this* mailing piece to the boss's desk. And then they can catch the boss's preoccupied eye, and make him say, "That looks interesting." They can look gay as a circus clown, or conservative as a bank president granting a loan. They can help a printer do better than his best, and make a mailing piece more impressive than you would have thought possible. The range of Strathmore Expressive Papers is so complete that you can choose a Strathmore paper which will fit even a tight budget, and at the same time make an expressive printed piece or letterhead appropriate for any business.



Although we are making more paper than ever before in the company's history, there still is not enough to meet the demand. Consequently, it may be necessary for you to accept alternative suggestions for the Strathmore paper to be used in a printed piece or for a letterhead.



Paper is Part of the Picture

STRATHMORE PAPER COMPANY

WEST SPRINGFIELD, MASSACHUSETTS

LITHO CLUB NEWS

Philadelphia Nominates Strange; Hears Winship

ELMER STRANGE, Alpha Litho Co., Camden, N. J., who has been serving as vice president of the Litho Club of Philadelphia was nominated for president of the club, at the opening fall meeting September 23 at the Poor Richard Club. Joseph Mazzaferri, Graphic Arts, Inc., was nominated for vice president; John Knellwolf, Joseph Hoover & Sons, was nominated for treasurer; and Joseph Winterburg, Phillips & Jacobs, for secretary. The latter two men are incumbent officers. William J. Stevens, who recently joined the National Association of Photo-Lithographers, New York, is the retiring president.

Nominations for governors include: Walter Duke, Alpha Litho; Milton Davis, Jr., Davis Printing Co.; Charles Grumbling, Edward Stern & Co.; N. Digirolamo, Majestic Press; Fred Cole, McCandlish Lithograph Corp.; Andrew Given, National Decalcomania Co.; Joseph Kneble, Graphic Arts, Inc.; James L. Mahoney, Jos. Hoover; George Stiteler, Ideal Roller & Mfg. Co.; Ed Bryson, Fuchs & Lang Mfg. Co.; and Ed Wikoff, Sinclair & Valentine Co. The latter three are from the allied trades and one is to be elected. Of the first eight names, three are to be elected. The election is October 28.

A comprehensive discussion of how a big lithographing company keeps records and how the records are used in an effective employee relations program was given to the 103 persons present at the September meeting by William Winship, general manager and treasurer of Brett Lithograph Co., Long Island City, N. Y. The foremen at Brett are definitely a part of management, Mr. Winship said, and at monthly meetings foremen are shown actual profit and loss records of all jobs handled in the plant during the previous month. Other records show handling time for various shop op-

erations on every job, and these too are gone over with the foremen.

This policy of giving foremen full information has gained their complete cooperation and has resulted in mutual confidence and cooperation and in many cases reduced costs. Another part of the program is for management to hear all "gripes", and to take immediate action on them, never later than 48 hours, even to the extent of calling department or complete shop meetings if necessary. The men in the plant are convinced that the system is a good one, Mr. Winship declared.

In commenting on the future, Mr. Winship referred to recent census figures which showed big gains for

lithography, and he predicted that this trend would continue. Among developments needed by the industry, he said, are a more dependable plate which, like letterpress plates, will "run and run and run," and a method of setting type photographically.

New members admitted to the club included Thomas H. Miller, J. Leonard Starkey, and Edward J. Master-son, all of Kaumagraph Co., Wilmington, Del.; Luther Good, Edward Stern & Co.; Douglas K. Franklin, William Cann, Inc., Wilmington; Joseph N. Kaiser, Jr., McCandlish Lithograph Corp.; Earle Morgan, Bond Cork & Seal Co., Wilmington; and Roland L. Shoemaker, J. L. N. Smythe Paper Co. The latter is an associate member.

The club's next meeting was scheduled for Monday, October 28 when Mr. Stevens was to speak on the general subject of labor. The annual election was also scheduled at that time.

IPEU Blocks Litho Meeting

The International Photo Engravers' Union threw a wrench in the program of the New York Litho Club September 25, when its local New York president, Ed White, would not "permit" three gravure company executives to speak as scheduled. At the meeting, Harvey Glover, Sweeney Lithograph Co., explained to the 130 members and guests of the club who had gathered at the Building Trades Club for the meeting, that the union, which has jurisdiction over the men in New York closed shop gravure plants, notified the speakers that they would not be permitted to address the litho club. The speakers were to be William A. Milanese, International Color Gravure, Inc., Charles A. Kimball, Neo Gravure Printing Co., and George T. Bailey, Photogravure & Color Co. None of them spoke.

The reason for the photo engravers' union's action was thought to be the current jurisdictional dispute between it, an AFL union, and the Amalgamated Lithographers of America, a CIO affiliate.

An impromptu program was held at the litho club meeting, with Alfred F. Rossotti, president of the National Association of Litho Clubs, and William J. Stevens, National Association of Photo-Lithographers, speaking briefly. A motion picture was then presented by William Falconer, Eastman Kodak Co.

New members introduced included: Mr. Stevens, by transfer from the Philadelphia Litho Club; Francis P. McNulty and James J. Walters, United States Printing and Lithograph Co.; Rudolph R. Krausse and William A. Wallace, Dennison & Sons; Henry B. Spies, Consolidated Lithographing Co.; and William M. Liddle, Sweeney Lithograph Co.

The next meeting is to be Wednesday, October 23, at the Building Trades Club, 2 Park Avenue.

Holds Golf Tournament

The Litho Club of Baltimore was scheduled to hold its first golf tournament at the Country Club of Maryland on October 16th. Lloyd Bowden, was elected chairman of the golf committee.

Here's a Big New Market for a Nickel

**On October 1st, 1946
AIR MAIL POSTAGE
was reduced to 5¢**

You'll see a big increase in the demand for Air Mail Envelopes. On October 1st, 1946 the U. S. Postage Rate for Air Mail was reduced from 8 cents an ounce to 5 cents an ounce. This is better than one-third off — it means that business men can air mail three one ounce letters for less than they formerly paid to mail two. Instructions, order forms, folders, return envelopes — all these business builders can now be sent Air Mail.

Envelopes are door openers to regular printing business — and the guaranteed quality and dependability of U.S.E. AIR MAIL Envelopes mean *repeat* business for Printers and Paper Merchants.

UNITED STATES ENVELOPE COMPANY
14 Divisions from Coast to Coast
GENERAL OFFICES, SPRINGFIELD, MASS.

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Lightweight **AIR-MAIL** *Envelopes*

Club Honors Hebbeler

Clifford Hebbeler, The Hennegan Co., first president of the Cincinnati Litho Club, was presented with an engraved gavel by the club at its meeting September 10. The presentation, made by Frank Petersen, Cincinnati Lithographing Co., honored Mr. Hebbeler for the club's progress during its first year.

The program of the meeting included a general round table discussion on plate metals and graining technique.

Three delegates were named to officially represent the club at the litho club technical session of the NAP-L convention in Washington. They were Mr. Hebbeler, Al Meyers, club president, and Mr. Petersen who is educational director. A door prize was awarded to Mr. Jenkins of Rainbow Litho Co., in an event originally planned for the club's picnic.

The next meeting was scheduled for October 8. Meetings are held at Dan Tehan's restaurant.

Club Hears Broadston

The Chicago Lithographers Club opened its fall season at the Bismarck Hotel, Sept. 26 with a dinner and a talk on "Blankets—Past, Present and Future," by Ted Broadston, sales manager, blanket division, Vulcan Proofing Co. Club president Martin Wezeman, in introducing the speaker, said, "His father before him was a pioneer litho pressman, who ran the first Harris offset press installed many years ago at the U. S. Printing and Lithographing Co. plant in Baltimore. Ted himself started in the litho business in Chicago 15 years ago and for the past 10 years has been closely identified with the blanket business."

Baltimore Hears George

Dr. Anthony George, Sinclair & Valentine Co., New York, was the speaker at the opening fall meeting of the Litho Club of Baltimore, September 16. Dr. George talked on the use of chemicals in the lithographic industry, and asserted that the use of prepared chemicals is becoming

more widespread. The advantages of these chemicals, he said, include uniformity and dependability because of the scientific control of the products exercised by manufacturers. Prepared chemicals are replacing the rule of thumb methods used in many plants, he said. He referred to the work of the Lithographic Technical Foundation, with which he was formerly connected, and said that its work had been an important factor in the standardization of processes in the industry.

Fifty-five persons attended the meeting which was held at Hotel Emerson. Nominations were made for the annual election scheduled for Monday, October 21, at the same place. A feature of the October meeting was to be a quiz program, Louis A. Tamb, Fuchs & Lang Div., program chairman, announced.

Makarius Speaks

Speaking on cooperation, coordination and anticipation, Ted Makarius addressed 87 members and guests of the Connecticut Valley Litho Club at its first fall meeting, September 20 at the City Club, Hartford. Mr. Makarius, who is eastern district manager of Fuchs & Lang Div., showed how the above principles could be applied to every department in a lithographing plant to produce a smoother, more efficient operation.

Business of the evening included a report of the committee on plans for the club's Christmas party, to be held in Hartford, December 14, and the appointment of Frank Poll, Meriden Gravure Co., club president, and Michael Pagliaro, Polygraphic Co. of America, as club representatives at the NAP-L convention.

The club's next meeting is to be Friday November 1, at the City Club, when Walter E. Soderstrom, NAP-L executive secretary, is to speak.

NALC Makes Survey

A survey of speakers and programs of the various member litho clubs over a period of the last two or three years is being carried on by the

National Association of Litho Clubs for the purpose of establishing a center of information for club programs. The NALC will act as a clearing house of such information. K. O. Bitter, of the Litho Club of Baltimore, secretary of the NALC, is handling the information.

LITHO CLUB GUIDE

BALTIMORE

T. King Smith, Secy.
1613 Holbrook St.,
Baltimore, Md.
Meets 3rd Monday, Hotel Emerson.

CHICAGO

Elmer Schmalholz, Secy.
Chicago Offset Co.,
610 Van Buren St., Chicago.
Meets 4th Thursday, Bismarck Hotel

CINCINNATI

Louis Weiss, Secy.-Treas.
Progress Lithographing Co.
Main Street
Reading, Cincinnati, Ohio
Meets 2nd Tuesday, Dan Tehan's
Restaurant.

CONNECTICUT VALLEY

Robert E. FitzGerald, Secy.
New England Ptg. & Litho Co.,
747 Barnum Ave., Bridgeport, Conn.
Meets 1st Friday, March, May, Sept., Nov.,
and sometimes other months, City Club,
Hartford.

DAYTON

Frank Romeo, Secy.
Egry Register Co.,
417 E. Monument Ave., Dayton.
Meetings announced locally.

DETROIT

Thomas Munce, Secy.
Graphic Arts Corp.,
135 E. Elizabeth St., Detroit.
Meets 3rd Thurs. at Carl's Chop House.

MILWAUKEE

Howard C. Buchta, Secy.
E. F. Schmidt Co.
341 N. Milwaukee St., Milwaukee.
Meets 4th Tuesday at the Boulevard Cafe

NEW YORK

Henry Bischoff, Secy.
Oberly & Newell,
545 Pearl St., New York.
Meets 4th Wednesday, Building Trades
Club, 2 Park Ave.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street,
Philadelphia 6.
Meets 4th Monday, Poor Richard Club,
1319 Locust St.

ST. LOUIS

Harold Rohne
Letterhead & Check Corp.
2940 Benton St.
Open meetings in Feb., April, June and
Aug.

SAN FRANCISCO

Wm. Fennone, Temp. Secy.
Lehmann Ptg. & Litho. Co.
2667 Greenwich St.
San Francisco, Calif.

TWIN CITIES

N. Henry Eriksen, Pres.
4117 Upton Ave., South
Minneapolis 10, Minn.

WASHINGTON

G. B. I. Miller, Secy.
930 Wayne Ave.,
Silver Spring, Md.
Meets 4th Tuesday, Hotel 2400 (N. W.
16th St.)

NATL. ASSN. OF LITHO CLUBS

Ken O. Bitter, Secy.
523 Wilton Road,
Towson 4, Md.

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Correct and uniform development of film negatives is of utmost importance in producing high class reproduction work and can only be accomplished by absolute control of the temperature of the processing chemicals.

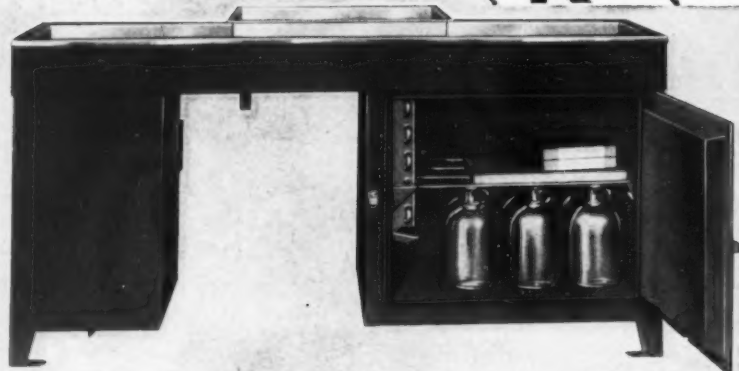
The "Douthitt Temperature Controlled Darkroom Sink" meets every requirement for maintaining an even temperature at all times in the developer, hypo and shop baths and assures even, uniform developing. The temperature controlled storage cabinet offers facilities for storage of developer for instant use and for proper storage of a working supply of film.

Hundreds of our sinks are now in use in the "Graphic Arts" industry. Many of them are used for governmental purposes throughout the entire world, in all climates, giving excellent service.

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This "D D C" type sink is constructed of stainless steel and has a refrigerating and heating unit, governed by a dual temperature control automatically maintaining an even temperature, which will remain constant through all seasons of the year.

Plate making equipment for Lithography, Photo-Engraving, Photogravure, Silk Screen process and kindred arts.

Club Names Heideke

Paul Heideke, Washington Planograph Co., was nominated for president of the Washington Litho Club at the club's meeting September 24. Other officers nominated included John Laverine, Hydrographic Office, for vice president; John Davis, Guthrie Lithograph Co., for secretary; and Chester Leakin, U. S. Weather Bureau, treasurer. Charles Storey, Army Map Service, is the present president.

Those nominated for the board of governors from commercial companies were: C. W. Lahde, Williams & Heintz Co.; E. W. Attfield, Kirby Lithographic Co.; J. J. Tancill, Webb & Borsorselski, Norris Peters, Inc.; K. B. Haynes, Haynes Lithograph Co., and Arthur Eckert, Columbia Planograph Co. Nominees from government plants were William Pistel, Army Map Service; G. B. I. Miller, Engineer Board; C. W. Bennett, Geological Survey; G. Lang, Coast & Geodetic Survey; and L. Eichner, GPO. Edwin Gross, Andrews Paper Co., was nominated to represent the supply trade. Nominations are closed and the secretary was to officially cast a ballot for the election. Installation was to be held at the next meeting, Tuesday, October 22, at Hotel 2400.

The speaker at the October meeting will be Rob Roy, chief engineer, Waverly Press, Baltimore, who will discuss "engineering principles as applied to your job."

At the opening fall meeting, September 24, a motion picture showing how color film is developed was presented by the Ansco Div., and speakers were Philip Mikoda and Warren Cassell of Ansco. New members included Robert Rossell, Engineer Board, Ft. Belvoir, and Robert J. Palle, C. O. Monk Co.

Milwaukee Club Elects

Harry Quadracci, W. A. Krueger Co., was elected president of the Milwaukee Litho Club at its annual meeting September 24. Other officers elected were Roman Kaczmarek, Dossie & Johnson, vice president, and Howard C. Buchta, E. F. Schmidt

Co., secretary-treasurer, the latter being re-elected. Erwin Lindauer, Western Printing & Litho Co., is the retiring president. The meeting was held at the Boulevard Cafe and was preceded by a dinner, with 29 in attendance. Lee R. Gilgenbach, R & L Litho Co., was admitted to membership. The club's next meeting was announced for Tuesday, October 22.

Dayton Club Meets

William Stone, production manager, Copifyer Lithograph Corp.,

Cleveland, was scheduled to speak at the October 7 meeting of the Dayton Litho Club, secretary Frank Romeo announced. The meeting was to be held at Suttmiller's Restaurant. At the club's September meeting, 20 persons attended and saw a demonstration of color chemistry in the manufacture of printing inks given by Dr. George Cramer, Sinclair & Valentine Co., New York.

Several representatives of the club attended the NAP-L convention in

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Make All Inks Better

Your regular inks will give better impressions—under all conditions—when you add "33" Ink Conditioner, according to simple directions. "33" adjusts inks to point-of-use conditions. Results are uniform and positive! Inks are "always right" when you bring them to their printing peak with "33". Colors print more brilliantly. Halftones stay clean and open. Ink gloss is retained. Coverage is increased. Fewer re-runs are necessary.

See your local dealer or jobber—or write direct for an 8-lb. trial can, as guaranteed below.

Choice Territories Open
Re-alignment of territory creates openings for a few additional distributors. "33" Ink Conditioners are a sales natural. Once sold, always used. Get the facts—write TODAY!

Contains  **EPA**

"33" (Letterpress)
"0-33" (Litho and Multilith)

Central

COMPOUNDING COMPANY

1718 North Damen Avenue, Chicago 47, Illinois

IN CANADA—It's CANADIAN FINE COLOR CO., LTD., TORONTO
Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, N. Y.

Use this coupon for your

8-LB. TRIAL ORDER

If our Ink Conditioner does not satisfy you completely, please return the unused portion at our expense. Order today! Convince yourself by test!

100% GUARANTEE

CENTRAL COMPOUNDING CO.
1718 North Damen Avenue, Chicago 47, Ill.
Gentlemen: Please give me full information about "33".

- ☐ Send data sheet, "TO THE PRESSMAN".
☐ Ship 8-lb. can for pressroom test.

Name

Street Address

Town State

Washington. These included Mr. Romeo, who is with the Egry Register Co., R. L. Kennett, R. L. Kennett Co., Joseph Millard, Malone Camera Stores, John Dieste, McCall Corp., O. G. Fricke, Sr., Sinclair & Valentine Co., and Fred Bertanger, Reynolds & Reynolds Co.

The club's membership has increased about 25 per cent, Mr. Romeo reported.

St. Louis Club Hears Wolff

St. Louis Litho Club held its first open meeting of the season October 3 at Hotel DeSoto, when John M. Wolff, Jr., vice-president of Western Printing & Lithographing Co., St. Louis Div., was guest speaker. He talked on plans for a lithographic school for apprentices. George F. Langenhol, Cupples-Hesse Corp., president of the club, reported wide interest in the lithography school. Opening of the school, which will be at the Ranken Trade School, has been delayed due to equipment and teaching personnel handicaps, but Mr. Wolff, chairman of the school committee, told about plans to bring about final organization.

Next meeting of the club will be November 7 when members will revise their by-laws. There were 18 members present at the September meeting when business and plans for future meetings were discussed.

New Calif. Litho Co.

Establishment of a new lithographic firm in San Francisco is announced by Modern Lithographers, Inc. According to Arthur Evans, in charge of production, the plant is equipped with three offset presses, and expects to acquire further equipment when such becomes available. The firm is located at 300 Front Street, in San Francisco, and employs 12 persons at present. Mr. Evans was formerly with Independent Litho Co., and is temporary president of the San Francisco Litho club.

Miller Joins Engineers

G. B. I. Miller, secretary of the Litho Club of Washington, joined the Engineer Board, Fort Belvoir, Va.,

October 7. He was formerly with the reproduction department of the U. S. Soil Conservation Service.

Baltimore Nominates Heath



Norman A. Heath (above), president of the Photo Litho Plate Graining Co., was nominated for president of the Litho Club of Baltimore, at the September meeting, and with nominations closed, was scheduled to be elected formally at the October 21 meeting. He succeeds Edwin A. Steinwedel, Crown Cork & Seal Co. William Banks, Lord Baltimore Press, was nominated for vice-president; T. King Smith of the Smith Art Service, was nominated for re-election as secretary; and Winslow Parker, Parker Metal Decorating Co., was nominated for treasurer.

Joins Camera Firm

R. H. Kirkendall, with Valette, Inc., Chicago, for three years preceding his service with the army, has joined Consolidated Photo Engraving Equipment Co., Chicago, where he is assistant to Ben Sugarman, president. The firm, which makes a varied line of equipment for photo engravers, is currently engaged in marketing a new camera for lithographers. The camera, which was placed on the market about a year ago, is available in three types, a black and white dark room camera, a precision black and white machine, and a super precision color camera. Sizes range from 24 to 60 inches.

Graton S. Brand Dies

Graton S. Brand, 67, advertising manager of Oberly & Newell Lithograph Corp., New York, died October 7 at his home in Montclair, N. J.

Metal Decorators Meet

The National Association of Metal Decorators held its semi-annual meeting September 26 and 27 at the Stevens Hotel, Chicago, and devoted two days to a study of lithographic research and lithographic roller manufacture. On the opening day the group consisting of about 40 persons visited the plant of Sam'l. Bingham's Son Mfg. Co., where rollers are manufactured. Don E. Crews of the company, addressed the group on the proper care of rollers, and also discussed the present critical supply situation of glue and glycerine used in roller manufacture. The situation is so bad, he said, that some of the Bingham factories are partly shut down. The glue shortage, he said, can be traced to the OPA meat ceilings which has almost stopped traffic in cattle hides. The glycerine situation also results from the fat and oil shortage because of OPA meat ceilings.

On the second day the group visited the research laboratories of the Lithographic Technical Foundation, and heard brief talks by Wade E. Griswold and Robert F. Reed of the foundation, and Michael Bruno and Dr. Paul Hartsuch, of Armour Research Foundation.

NAP-L to Add Cost Dept.

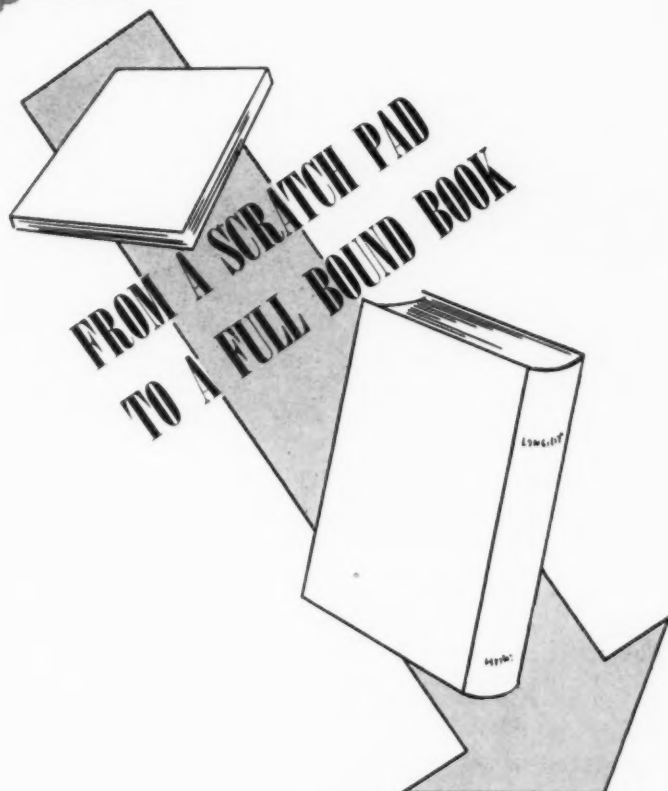
A lithographic cost department is to be added to the program of the National Association of Photo-Lithographers, and a cost expert will be added to the permanent NAP-L staff. Walter E. Soderstrom, executive secretary announced. The department will furnish economic hourly costs for individual firms based on records submitted by these firms. The service is for association members or firms wishing to join.

Forms Eastern Supply Firm

Edward B. Writer has announced the formation of Eastern Graphic Arts Supply, 96-03 Northern Blvd., Corona, L. I., N. Y., which will deal in photographic and other lithographic supplies. Mr. Writer was with Medo Photo Supply Corp., New York, for 12 years, and prior to that time was with Eastman Kodak Stores.



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N. Y. Typos Want \$1.19 Rise

Following the pattern of typographical union demands in Chicago and Washington, it was announced on October 7 that New York Typographical Union No. 6 is demanding a wage increase of \$1.19 per hour . . . a request which if granted, would increase labor costs in commercial shops by 96.5 percent according to the New York Employing Printers Association.

Pointing out that the printers had received a pay increase of 27 cents an hour and a shorter work-week after V-J Day, the association warned purchasers of printing that granting of the union's present demands would entail a "prohibitive" rise in printing costs.

Laurence H. Victory, president of the union, thought that an agreement would be reached without a strike.

The union's list of demands includes an increase from the present hourly wage of \$1.83 to a new level of \$3.02, with the night scale to rise from \$1.95 an hour to \$3.32. Overtime, which is now at time and one-half for the first four hours with double time thereafter, would be paid at double time for the first four hours and triple time thereafter. The number of paid holidays would rise from three to ten and four weeks' paid vacation would be substituted for the present two weeks.

On sick leave, which is not included in the present agreement, the union is asking 15 days a year, and on severance pay, another new item, one week's pay for each six months of employment up to a maximum of thirty weeks. Apprentice pay, which now starts at 30 percent of the journeymen's scale, would start at 40 percent.

Mr. Victory said Dec. 15 was the deadline for completion of negotiations under the present contract.

Direct Mail Group to Meet

The Direct Mail Advertising Association was scheduled to meet for the 29th annual convention on October 18th and 19th at the Stevens Hotel, Chicago.

Speakers included Howard Korman

of McCann-Erickson, Inc. and president of the association, Henry Hoke, publisher and editor, *The Reporter of Direct Mail Advertising*, Ellsworth Geist, advertising manager, S. D. Warren Co., Boston, and W. D. Molitor, director of sales, Edward Stern and Co., Philadelphia.

The fifty direct mail leaders of 1946 were on display. Many direct mail advertising problems were to be discussed during the course of the convention.

Ink Makers Re-elect

John Ellison, Lewis Roberts, Inc., Newark, N. J., was re-elected president of the National Association of Printing Ink Makers, at the annual convention September 25-27 at Hotel Shoreham, Washington, D. C. William C. Dyer, Acme Printing Ink Co., Chicago, was re-elected vice president, and Claud Brown, International Printing Ink was named treasurer, succeeding A. Wallace Chauncey, IPI, who resigned.



blacker BLACKS
whiter WHITES

— without loss of tone or detail!

Get both of these quality characteristics in your negatives, plus clear dot formation because HUNT'S Premium GRAPH-O-LITH DEVELOPER halts development in the low densities. Won't blister your negatives, works well in hard water.

Premium
GRAPH-O-LITH DEVELOPER
FOR LINE AND HALFTONE NEGATIVES ON
PROCESS FILM, STRIPPING FILM AND PAPER.

PHILIP A. HUNT COMPANY
ESTABLISHED 1909
BROOKLYN 22, N. Y.

CHICAGO, ILL. CLEVELAND, OHIO CAMBRIDGE, MASS.
LONG ISLAND CITY, N. Y. LOS ANGELES, CAL.

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At its Best - at No Extra Cost

IF YOUR OFFSET PRESSES ARE LISTED HERE

We can eliminate your stripping room problems
Quickly - Efficiently - Economically - Forever

With The New

EVERYDAY MASKING

Your specific size—at No Extra Cost
The ultimate in postwar, Tailor made

GOLDENROD MASKING

- Never Out of Stock
- No Surface Glare
- Clear See Thru
- Exceptional Marking Surface
- Cut to fit your plate size
- Color Protection—No Burn Thru
- Color Will Not Run
- Real Strength
- *24 Hours Delivery
- Clean Razor Cutting
- No Extra Cost to You
- Standardized Production
- No Waste
- Cut Square
- Perfectly Flat
- Thickness—Permits Fine Work

*From Your Local Distributor

Packed and sold in units of 1000 sheets everywhere.

First order thru your Local Distributor Will Guarantee your firm a continuous flow of supply forever.

Fill Out and Return This Coupon for details, prices and samples

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L-S-F 50 x 69		22-M-A-C 17 1/2 x 22 1/2
sp. L-S-F 46 x 67 1/2		M-A 17 x 22
L-F 44 x 64		20-M 14 x 20
L-S-J 42 x 58		J 14 x 20
L-S-W 41 x 54		M-P 14 x 20
L-B 38 x 52		B-B 14 x 20
S-7-L 36 x 48		K 12 x 18
L-S-S 35 x 45		P 12 x 18
L-S-C 35 x 45		B 12 x 18
L-S-C 32 x 44		
L-S-Q 26 x 40		
S-8-L 28 x 42		HOE
S-6-L 28 x 34		50 x 72
E-L 22 x 34		41 x 54
S-5-L 22 x 34		30 x 42
S-4-L 22 x 30		
L-S-N 21 x 28		ROTAPRINT
C-L 19 x 25		B-30 14 x 19
L-S-B 17 x 22		R-K-L 9 x 14
S-I-L 17 x 22		
S-I-O 15 x 18		
		RUTHERFORD
MIEHLE		R-H-L 20 x 28
76 52 x 74		R-H-S 19 x 25
69 46 1/2 x 67 1/2		
61 42 x 58		WILLARD
57 41 1/2 x 55 1/2		22 x 34
54 41 x 54		22 1/2 x 30
44 29 x 42		
		JEEP
POTTER		19 x 25
sp. B-4 41 x 54		
B-4 38 x 52		McADAM
B-3 34 x 46		19 x 25
WEBENDORFER		DAVIDSON
29-S-A 22 x 29		10 x 14
S-A 22 x 29		
S 20 x 26		MULTILITH
A 18 x 23		10 x 14

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15 FLETCHER STREET
NEW YORK 7, N. Y.

For best results with Everyday Masking Paper,
use Everyday Masking Tape.

Attach this coupon to your firm letterhead and mail to us.

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15 Fletcher Street
New York City 7, N. Y.

Gentlemen:

Please send us by return mail Samples, Prices and Plan for a continuous flow of Supply of Everyday Masking.

Firm

Address

City-State

Please check,
Lithographer

Distributor

Canadian Assn. Meets

The annual fall meeting of the Canadian Lithographers' Association was held September 18 to 22 at the Thousand Islands Club on Wellesley Island, Alexandria Bay, N. Y. In addition to the Canadian representatives, a group of officers and directors of the Lithographers National Association, New York, and the Lithographic Technical Foundation, New York, were present.

Business sessions included discussions of labor conditions in Canadian and American cities, with an announcement by president Douglas Wigle that the association had decided to join the "Canadian Industrial Relations Association," now in the process of organization.

Those from the U. S. attending, included George E. Loder, National Process Co., New York, president of LNA; George W. Hall, Western Lithograph Co., Los Angeles; R. R. Heywood, Jr., R. R. Heywood Co., New York; Gerry Mathison, Michigan Lithographing Co., Grand Rapids; and John M. Wolff, Jr., Western Printing & Litho, St. Louis Div.

Leaves Commercial Decal

W. Herbert Roberts, vice president and general manager of Commercial Decal, Inc., Mt. Vernon, N. Y., lithographers of ceramic decal transfers, has announced his resignation. Mr. Roberts who is a member of the board of governors of the New York Litho Club, joined the Mt. Vernon firm in May, 1941, and prior to that time was general superintendent of Magill-Weinsheimer Co., Chicago.

Issues Photo Brochure

A brochure promoting the company's sales photography was recently issued by McCormick-Armstrong Co., Wichita, Kan. In an 11 x 14" format, the brochure has four-color covers with 12 inside pages in two colors. It shows many samples of the company's photography, both pictorial and industrial.

Frank J. Hackford Dies

Frank J. Hackford, production manager of York Lithograph Co., Detroit, died September 16 at a hospital

in Buffalo, N. Y. Mr. Hackford was formerly a vice president of American Lithograph Co. He joined York four years ago, but maintained his home in Buffalo.

Ink Research Group Meets

The National Printing Ink Research Institute held its first annual meeting at the Shoreham Hotel, Washington, D. C., September 25, and heard a report by I. M. Bernstein, research director for the institute, on the progress made by the institute during its first year. Copies of a two-color 16 page offset brochure titled

"Printing Ink Research" were distributed at the meeting.

At the convention of the National Association of Photo-Lithographers, at the same hotel, October 3-5, officials of the research institute met with research officials of the LTF to discuss cooperative research.

Studies U. S. Methods

Guzman Barreiro, of the firm of Casa A. Barreiro y Ramos S.A., Montevideo, Uruguay, is spending a year in the U. S. studying methods and processes of lithography, and is at present with the GPO.

WORLD INTEREST IS FOCUSED ON QUALITY

With the advent of television, plastics, electronics and atomic energy, the fast moving world of tomorrow will witness many vital changes . . . changes that will demand proper recording for posterity.

To record the march of commercial progress, you can do no better than standardize on *Carew Quality Papers*. Here is new, clean white rag content, produced into paper by systematic tub-sizing and supervised loft-drying.

In your hands, *Carew Quality Papers* proclaim their aristocratic lineage by their unblemished clearness and banknote crispness.

There's a Paper Merchant near you ready to demonstrate the finer features of *Carew Quality Papers*, in White and an attractive assortment of colors.

CAREW BONDS

OLD HAMPSHIRE BOND EXTRA 100% RAG	
TAN BOND 100% RAG	EMPIRE BOND 100% RAG
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MERIT BOND 25% RAG	RESEARCH BOND 25% RAG

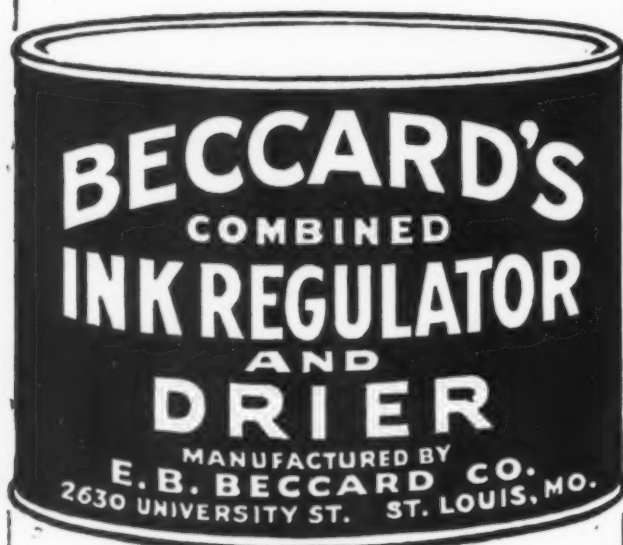
CAREW LEDGERS

VULCAN LINEN LEDGER 100% RAG	
DEPENDENCE LEDGER 75% RAG	LENOX LEDGER 50% RAG
COURT LINEN LEDGER 25% RAG	APPRAISAL LEDGER 25% RAG

CAREW MANUFACTURING
C O M P A N Y
SOUTH HADLEY FALLS, MASSACHUSETTS

Makers of the Famous
Old Hampshire Bond

KNOWN FAR AND WIDE BY HUNDREDS OF PRESSMEN FOR ITS QUALITY



Here's what Beccard's will do to those ink and paper problems in the pressroom: It's a neutral drier that will not crystalize, makes ink trap when one color is printed over another; improves distribution of inks making them lay smooth and even on solids; gives ink good lifting properties, producing sharp, clear impression when fine screen half-tone plates are used; eliminates smudgy, smeary appearance, makes ink set rapidly diminishing offset, eliminates ink from piling or caking up on plates, rollers, and rubber blankets. Beccard's does all this without darkening or weakening the color of inks. Let your pressman read this.

HUNDREDS OF LITHO OFFSET PRESSMEN FROM COAST TO COAST HAVE PUT THEIR APPROVAL ON BECCARD'S AFTER GIVING IT A FAIR TRIAL IN THE PRESSROOM.

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WE WILL SHIP 5 OR 10
POUNDS ON APPROVAL**

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100 LAFAYETTE STREET - NEW YORK, N. Y.

ASSOCIATED INK CO.

West Coast Agents

237 FIRST STREET - SAN FRANCISCO, CALIF.

FOR DISTINCTIVE LABEL, STICKER, SEAL JOBS . . .



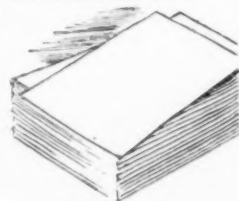
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EQUIPMENT & BULLETINS

New Book on Selling

"How to Sell Lithography," by Arthur M. Wood, a case-bound, 192 page book, was published during September by Waltwin Publishing Co., New York. Said to be the only volume of its kind on the market, it is recommended by the publisher for use as supplementary training material for new salesmen. The author is sales manager of W. A. Krueger Co., Milwaukee lithographers.

More than 100 subjects are covered, from the history and background of lithography to creative selling, office procedure, and trade customs. Special emphasis is placed on copy preparation. In addition, special chapters are devoted to "A Pictorial Explanation of Lithography," and "Color Packs a Punch," the latter including 18 illustrations in two colors demonstrating the various functions of color.

The book contains many halftone and line illustrations.

It is priced at \$5.25, including postage, and may be ordered from *Modern Lithography*.

Books for Advertising

Books for the Advertising Man, a classified bibliography on advertising, marketing and related subjects, has just been issued by the Advertising Federation of America, 330 W. 42 St., New York 18. The listing covers books published from 1942 through 1945. A previous basic list covers books published prior to 1942. Both lists are available at \$1.

New Ansco Developer

The Ansco Division of General Aniline and Film Corporation has announced a new color developing agent for color films and color paper, which without any sacrifice in color quality, is no more toxic than the developers used in ordinary black

and white photography, according to the company.

Owing to the great demand for photographic products, resulting from the scarcity during the war years, there may be some delay for this improved color developer or developing kits containing it, before it reaches the public, the company added.

Brochure Cites Records

An unusual brochure just produced by Byron Weston Company, Dalton, Mass., demonstrates the qualities of Weston Linen Record paper for permanent records. Titled, "A Record of Lasting Satisfaction," the brochure contains a dozen or more facsimile reproductions of letters written in the early 1900s by record book manufacturers, lithographers, printers, stationers, and other users of permanent record paper who state their experience with and opinions of Byron Weston Co. Linen Record covering a period of 40 to 50 years during the preceding century. Accompanying each old letter is a reproduction of a current letter written by the same company bringing the story up to date.

The book is designed and illustrated to emphasize the striking contrast in diction, manners and customs between the first decade of this century and today. It is produced on Byron Weston Co. Linen Record natural white laid with a red and black cover. Copies are available through the company.

Announce Paper Directory

Announcement has been made of the coming publication of the 1947 edition of Lockwood's Directory of the Paper and Allied Trades. The publisher is located at 15 W. 47 St., New York 19.

Offers Advertising Aid

A booklet describing continuing government advertising campaigns in support of U. S. Savings Bonds, has recently been prepared by the Advertising Council and the Treasury Department Savings Bonds Division. The booklet outlines, with many illustrations, advertising methods for campaigns "to check inflation, avoid depression, give free enterprise a boost, defeat the 'isms,' and make more and better customers for your business." Copies, advertising material and information are available from the Advertising, Press and Radio, U. S. Savings Bonds Div., Treasury Dept., Washington 25, D. C.

Discusses Design

Letterhead design is discussed with a number of illustrations in the current issue of the Permanized Paper Quarterly Exhibit, distributed recently by Whiting-Plover Paper Co., Stevens Point, Wis. Illustrations of the use of colored bond papers with various colored inks are also included in the 8½ x 11" plastic-bound brochure. Copies are available from the company.

Rapid Appoints Dowd

Rapid Roller Co., Chicago, through its sales manager B. P. Milles, has announced the appointment of Thomas F. Dowd of Holyoke, Mass., as representative in New England and central and eastern Canada. The company reports that Mr. Dowd has had considerable experience in the graphic arts.

New Hand Cleaner

Schultz Laboratories, Boone, Iowa, has announced its new "Ink-Solv '30'." It is claimed that the new cleaner quickly removes ink, glue and other stains without harm to the skin.

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IPEU Seeks Litho Men

In a resolution adopted by the International Photo Engravers Union (AFL) recently, union leaders were authorized to study a national program for organizing offset lithographic workers.

CONVENTION

(Continued from Page 34)

composing machines for text and display type film, photo printed direct on your press plates or upon light weight cylinders or tubes for new types of rotary presses; short run multicolor rotary proof presses, 19 x 25" work area; cylinder making equipment, coaters, cylinder photo composing machines, register and layout control devices; unified printing presses, 45 x 52", six-color perfecting, for printing all processes, roto relief, roto dry offset, roto photo gravure, roto photo gelatin, and roto screen expulsion; and new and faster finishing equipment. He said the foregoing offer a standardized new start in printing and mentioned that Magill-Weinsheimer Co., Chicago, is the first to make a new start in this direction.

Some of the equipment mentioned is now in the experimental stage at the Huebner laboratories.

Paper Situation

Guy H. Beckett, Beckett Paper Co., Hamilton, Ohio.—No relief from the present paper shortage is in sight until sometime in 1947, Mr. Beckett said, as he outlined the reasons for the insufficient supply. There are three reasons why pulp suppliers cannot meet the demand for pulp, he said. They are OPA's control of prices; the administration's labor policy; and the failure of the State Department to make the right kind of a deal with the Scandinavian countries. Each time ceiling prices have been advanced by OPA for pulp, other countries without price restrictions outbid our price and naturally get the pulp. As for the labor policy he related how woodcutters in the West receive \$13 per day, plus keep, and will not work a five day week, as the money seems unimportant to them, while many others have quit work to receive

unemployment compensation. Unions prohibit the use of power saws in cutting trees so that production is held down, he said. He related the following price increases since 1941, in papermaking materials: pulp, 37 per cent; wages 50 per cent per ton of paper produced; starch, 96 per cent; lumber 107 per cent; rosin size, 114 per cent; clay, 35 per cent; electric power 19 per cent; and freight, 11 per cent. Against these increases, offset paper prices have advanced about 16 per cent.

LTF Report

Charles W. Frazier, president, Lithographic Technical Foundation, and president, Brett Lithograph Co., Long Island City, N. Y.—Mr. Frazier outlined the work done by the foundation during the past year touching on both research and development work of a technical nature and the organization's activities in preparing educational material and assistance for training lithographic personnel. He told of work being done on LTF projects by the Armour Research



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Foundation and the Illinois Institute of Technology.

He referred to the foundation's financial position, which has been greatly improved during the last two years, and stated the need for an expanding budget for research during 1947. These problems are to be dealt with by the foundation's board of directors at a November meeting.

Litho Club Forum

The entire program Saturday was sponsored by the National Association of Litho Clubs. Mr. Heideke introduced Mr. Rossotti, NALC president, who explained the work of the NALC and of the local clubs. The work is entirely educational, he said. One of the new things coming along, he revealed, is a series of recordings and slides being sponsored jointly with the LTF for local club programs. He urged key men in lithographic plants to join their local litho clubs, and offered the national association's aid in the formation of clubs in cities where none exists.

William Heintz, of Williams & Heintz Co., past president of the Washington Litho Club was the chairman at the morning questions forum, and Charles Storey, Army Map Service present club president, presided at the afternoon session.

Included in the panel on the platform at the sessions were Norman Heath, Baltimore; John Dieterle, Philadelphia; Michael Bruno, LTF, Chicago; A. P. Reynolds, Boston; Ken Bitter, Baltimore; Frank Poll, Connecticut Valley; Robert F. Reed, LTF research director; Paul Dorst, LTF; Ernest Jones, Toledo; Charles Latham, LTF; Earl Wiemels, Washington; Phil Quartararo, New York; William Falconer, New York; Richard Gardner, Rochester; Frank Romeo, Dayton; Walter Kaiser, Philadelphia; Jack Kronenberg, Boston; and Frank Petersen, Cincinnati.

The house was packed for the morning session and many participated from the floor with the aid of a roving microphone in the audience. Questions on almost every phase of lithography were discussed.★★

(The paper on training salesmen, presented by Frank Pfeiffer, Reynolds & Reynolds Co., Dayton, will be published in full in a later issue.—ED.)

JAPAN

(Continued from Page 29)

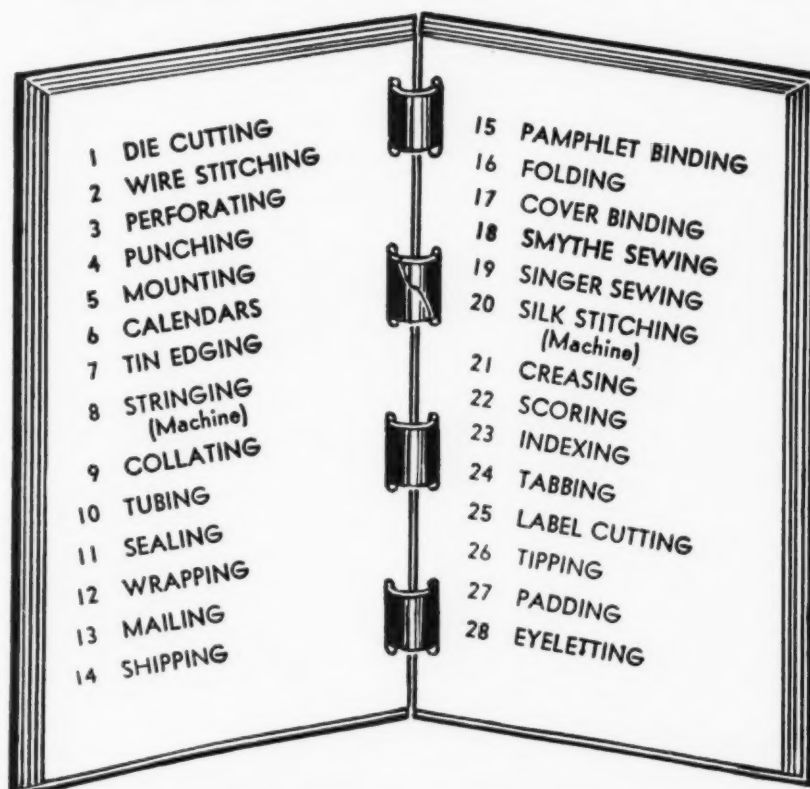
easily pulled out without danger of buckling or scratching. Smooth sheets are stored in wooden racks and cabinets, under conditions favorable to their stability in size. Plate racks for classified chart plates have swinging gates which lock for security.

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ing, where one copy of every chart published by the office is stored, for ready reference. All "standards" are mounted in canvas.

The engraving of chart originals on copper was abandoned 30 years ago. The Japanese, in spite of crude methods of drawing originals, claim that well preserved compilation drawings are equally as satisfactory as copper engravings. It is interesting to note this progressive abandonment of copper engraving. In spite of the fact that they have not yet drafted

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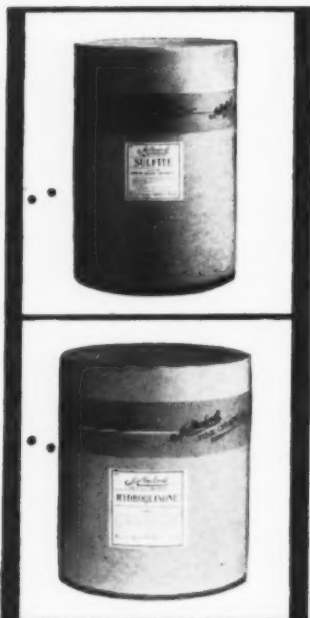
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originals on ducoed metal or stable plastics.

The press equipment of the Japanese Hydrographic Office has been completely destroyed and consequently procedures cannot be reviewed. However, it is understood that practices were those generally employed in western establishments.

Insofar as equipment, methods, practices and operations of the Japanese Hydrographic Office are concerned, there was nothing which has not been known and at least equalled in the United States Navy Hydrographic Office.

(Part II, the concluding installment which describes the Jap GPO, and three commercial plants, will be published in a later issue.—Ed.) ★★

LITHOGRAPHIC COSTS

(Continued from Page 45)

3. Time element

4. Industry uniformity

Wages represent a very substantial portion of the hour cost rate; consequently, if there is a wide variation in the rates paid, separate centers must be established in order to correctly reflect costs. Sometimes the same burden rate may be applied to a different wage rate when the burden factor is uniform. For example, in copy preparation, wage rates for retyping, etc., would be substantially less than the rate paid to an artist; however, the burden factor would be the same, as the space required, investment in equipment, etc., would be approximately the same.

We have three major types of cameras in the camera department:

1. Color process, 2. Halftone, and 3. Line.

Under each of these types of cameras, we have a number of different sizes. As a general rule, the wage scale is not based on the size of the cameras, but is based upon whether the camera is line, halftone or color process. However, because of the difference in investment, space required, repairs, supplies, etc., a separate cost center should be established for each size and type of camera; but frequently this is impractical because of the problem of

distribution of pay rolls and supplies. When your cameramen are working on different cameras throughout the day, it may be necessary to group all your cameras in one cost center, but a differential should be established in the standard cost rate used in costing and estimating. This differential could be established by preparing a budgeted hour cost rate for each type and size of camera. By following this method, you would simplify your cost work without sacrificing accuracy.

Hand operations, such as stripping, opaquing and tusing, should be set up in separate centers and not combined with the printing and developing of plates. Because of the time element, cleaning, coating, printing and developing of plates should be combined in one center. There has been considerable discussion as to whether the photo-composing machine should be combined with the vacuum frame operation. There is a substantial difference in the investment, and in some cities the rate paid the photo-composing machine operator is higher than the rate paid for printing and developing. Under these circumstances, a separate center should be established. Some time ago, I had the pleasure of speaking before the Canadian Lithographers Association, and this problem was discussed at considerable length. It seemed to be the consensus of opinion of this group that a separate center should be established only where there is a difference in the wage rate.

In the press room, our problem is not so difficult, as centers can and should be established for each size press. Here we do not have any difficulty in the distribution of pay roll, supplies, etc., as in the camera and plate-making departments.

The successful installation and operation of a cost system is dependent to a great extent upon the proper selection of cost centers, and if this industry is to speak a common language in discussing our cost accounting problems, then we should strive for a greater uniformity in cost centers.★★

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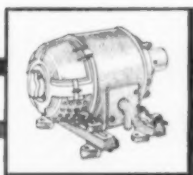
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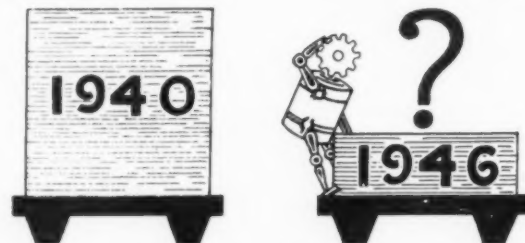
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Photography

***Diaphragm Controls.** J. S. Mertle. "National Lithographer" 53, No. 7, July, 1946, pp. 36, 58 (2 pages). The Kinzler Diaphragm Control is described. The similarities and the differences between it and the Douthitt control are pointed out. Also discussed are the diaphragm control designed by Carl G. Johnson, known as the "Direct Stop Indicator," and the lens scale devised by Arthur Fruwirth.

***Controlling the Density of Negatives.** Phil Shakespeare, Jr. "Lithographers Journal" 31, No. 5, August, 1946, p. 291 (1 page). The first requisite for proper control of the density of negative is proper exposure so that negative can be developed for the full time at prescribed temperature. D-76 is recommended as a good all-round negative developer. Factors involved in determining length of time required for development are discussed. The importance of correct temperature for the developer and other processing baths is stressed. Suggestion is given for cooling solutions when temperature is too high.

***Photo-Mechanical Review.** J. S. Mertle. "National Lithographer" 53, No. 8, August, 1946, pp. 32, 73 (2 pages). The design and use of the lens scale incorporated in the Robertson system of camera scaling are discussed. Ralph Grenell was the first to design a slide rule expressly devised for the requirements of halftone photography. This rule, named the Halftone Calculator, is described. Also discussed are the halftone slide rules invented by Frank H. Smith and J. Warne.

***Diffraction and Dot-Formation.** J. S. Mertle. "Modern Lithographer and

Offset Printer" XLII, No. 6, June, 1946, pp. 105-6 (2 pages). The usually accepted principles of halftone negative making are briefly described. The influence of diffraction in halftone negative making is discussed and an alternative approach to halftone theory is advanced, calculating screen distances in relation to the violet wave lengths.

***Keys and Set-Offs.** J. S. Mertle. "Modern Lithographer and Offset Printer" XLII, No. 4, April, 1946, pp. 64-5 (2 pages). The making of photographic prints on white metal plates is considered with special emphasis being given Ducoplates. The print can be either a blue print or a non-actinic image depending on its purpose. Directions are given for making changes, working up parts of blue images to be reproduced, and doing "fake color work" on blue prints. Processing procedure is given for making the blue prints.

***Photo-Lithography (color retouching).** A. Haigh and H. M. Cartwright. "Process Engravers' Monthly" 53, No. 631, July, 1946, p. 190 (1 page). In color retouching it will be found that the warmer colors—yellows, reds, and browns—require much less correction than the colder colors such as blues and greens. The retouching required for reproducing a landscape with six printings is described. The special difficulties presented by portraits are briefly touched upon. Four-color and six-color work are compared.

Planographic Printing Surfaces

***New Albumin Data.** Michael H. Bruno and Anne Wahl. Part I—"National Lithographer" 53, No. 7, July, 1946, pp. 32-3, 71-2 (4 pages). Part II—"National Lithographer" 53, No.

8, August, 1946, pp. 30-1, 84-5 (4 pages). (Total of 8 pages.) In research conducted to determine what makes some albumins satisfactory for lithographic use and others unsatisfactory, some interesting data were obtained on the following properties of five egg and two blood or serum albumins: color and pH; specific gravity; effect of ammonia on solution rate, amount of albumin dissolved, and specific gravity. These data and the conclusions reached from them are discussed and charts are given.

***Plate Metal and Grain Standardization.** S. A. Sheridan. "Modern Lithography" 14, No. 7, July, 1946, pp. 30-35 (6 pages). The work done at Armour Research Foundation and Lithographic Technical Foundation in connection with specifications for zinc sheet and aluminum sheet intended for mechanically grained litho plates is discussed. Drafts of these specifications are given. The various tests made in connection with standardization of grain itself and their results are also discussed and thirty-eight photomicrographs show various grained plate samples.

***Final Steps Important in Plate-making.** Charles F. King. "Inland Printer" 117, No. 5, August, 1946, pp. 49-51 (3 pages). Much press time is wasted by improper finishing of plates. The two possible methods of removing the deep-etching solution are considered. Properties that a lacquer must have to be usable in the deep-etch process and the reasons for these requirements are explained. The use of other lithographic bases is mentioned. Also discussed are: the treatment for blind plates, life of deep-etch plates, and properties of a good developing ink.

Equipment

***Web Offset Presses.** "Modern Lithography" 14, No. 7, July, 1946, pp. 26-28, 77 (4 pages). The various sizes and types of web presses in operation today are described and their uses discussed briefly. The types of work best suited for offset web printing are listed. The problem of the setting of inks on a web fast enough to permit folding and other operations without danger of smearing is discussed and solutions suggested. Accompanying illustrations show different types of web offset presses and tell of their use.

***Corrective Measures for Roller Stripping.** Charles F. Geese. "National Lithographer" 53, No. 7, July, 1946, p. 46 (1 page). The usual procedure of treating de-oxidized rollers with a paste of pumice powder and a 5% solution of nitric acid to re-oxidize them is discussed. It is pointed out that these treatments will be neces-

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sary every few weeks unless measures are taken to correct conditions causing rollers to refuse to take ink. It is suggested that an oxidizing agent be added to every fountain solution to act as a buffer and stop other chemicals from etching the iron and steel.

Line Operated pH Meter. "Chemical Industries" 59, No. 1, July, 1946, p. 106 (1 page). Pfaltz and Bauer, Inc., are currently offering an inexpensive new type continuous-indicating direct-reading pH meter which is completely line-operated, which can thus be left on continuously as the current consumption is extremely low. This instrument eliminates time-taking and other bothersome adjustments, also frequent buffer standardizations. The instrument is small and has a large, easily-read scale graduated to 1/10th pH.

Paper and Ink

***Zein—Its Use in Coatings.** T. T. Collins, Jr. "Paper Industry and Paper World" 27, No. 11, February, 1946, pp. 1694-7 (4 pages). Fifty-one references are given which are of interest for formulating lacquers, "hot-melt," or thermoplastic coatings, aqueous dispersions, thermosetting combinations, and films from zein.

***Properties of Saran Coating Latex.** G. W. Stanton and W. A. Henson. "Paper Trade Journal" 123, No. 6, August 8, 1946, pp. 48-52 (5 pages).

***Tappi Survey of Paper Coating Literature for 1945.** G. G. Landes. "Paper Trade Journal" 123, No. 7, August 15, 1946, pp. 39-44 (6 pages). One hundred forty-two references are cited of paper coating literature for 1945. These references include both periodical articles and patents.

***The Hegman Fineness Gauge.** Dr. J. M. Purdy. "Paint, Oil and Chemical Review" 109, No. 17, August 22, 1946, pp. 14, 16 (2 pages). The design and use of both the original and the new Hegman Fineness Gauges for measuring the fineness of grind of pigment pastes are discussed. Illustrations are given.

***Experiments of Wetting and Dispersion.** W. Carr. "Paint" 16, No. 6, June, 1946, pp. 190-2 (3 pages). Although the war years did not see the introduction of any new surface-active agent, the viewpoint was finally accepted that control of the degree of dispersion rather than an attempt at ideal dispersion is essential for commercial plants. The variation in the degree of dispersion can be followed by examining the rheological or flow

properties of the mixture, the study of which has made considerable progress. By summarizing the chief researches on the subject, this article provides an introduction to further study on the lines suggested.

General

***Pointers on Press Operation.** "Fuchs and Lang Litho Letter," March, 1946. Troubles caused by running of excess ink on the press or using too much drier are discussed. A method is suggested for setting rollers and dampeners correctly. This article warns against habitually using the practice of upsetting of cylinder diameters to help register and points out the damage done by this. Suggestions are given for obtaining good register. "Lithographers' Journal" 31, No. 4, July, 1946, pp. 227, 259 (2 pages).

***Back to Fundamentals.** "National Lithographer" 53, No. 7, July, 1946, p. 39 (1 page). The use of cellulose gum as a substitute for gum arabic is briefly discussed. Submission of photo proofs of a job for customer's OK is advocated. The two most common methods for making these proofs are called "Van-Dykes" and "Photo Prints."

(Continued on Page 91)

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Andrew Kaiser Dies

Andrew Kaiser, long associated with Edward Stern & Co., Philadelphia, and father of Walter A. Kaiser, head of the research department of the same firm, died recently.

John B. Curry Dies

John B. Curry, former president of the International Association of Printing House Craftsmen and also of the Boston Craftsmen's Club, died September 19.

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Herman C. Ditzel, L. K. Liggett Co., and a member of the New York Litho Club, died September 6.

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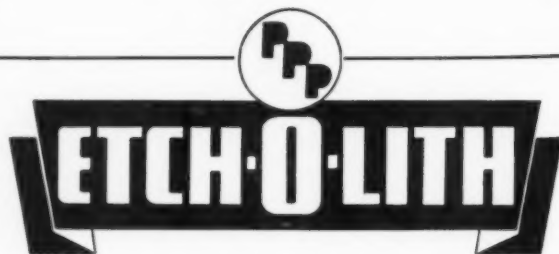
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TECHNICAL BRIEFS

(Continued from Page 85)

***Streaks.** "American Pressman" 56, No. 9, August, 1946, pp. 29-30 (2 pages). Even the best of pressmen have trouble with an occasional streak. Conditions that cause streaks are discussed and directions are given for locating the source of the trouble and making necessary adjustments when a streak does occur.

***Some Ideas for the New Plant.** I. H. Sayre. "Modern Lithography" 14, No. 8, August, 1946, pp. 24-26 (3 pages). Suggestions are given for platemaking equipment and floor layout. The importance of maintaining cleanliness and order in the platemaking department, and the undesirability of standing water in the sinks or on floors are stressed. Desirable arrangements for the photo-composing machine, developing table for deep-etching plates, examining and finishing tables, and the proof press are discussed. Suggestions are made for layout of materials and equipment for the staging operation. Illustrations are given for floor and equipment layout.

***Control of pH in Offset Printing.** F. R. McCrumb. "American Pressman" 56, No. 9, August, 1946, pp. 32-34 (3 pages). This article explains the meaning of pH in practical terms. The electrometric and colorimetric methods of measuring pH are mentioned with the colorimetric method being described in some detail as it has been proven the most satisfactory for pH control tests in offset.

***Technological Improvements in the Graphic Arts.** Excerpts from talk by Joseph Rosenberg before American Museum of Photography Symposium in Philadelphia. "Lithographers' Journal" 31, No. 4, July, 1946, pp. 226, 277 (2 pages). New processes and instruments of interest to engravers mentioned include: electronographic printing; the Phototextype, a camera composing machine; the Electronic Engraver by which engravings may be produced without benefit of negative or etching acid and photographic methods of printing.

***New Plastic Films—Their Packaging Qualities.** Capt. William H. Aiken. "Share Your Knowledge Review" 27, No. 12, August, 1946, pp. 21-23 (3 pages). Properties that must be considered in evaluating a film for a specific use are: toxicity, taste and odor, strength characteristics, elongation, plasticizer retention, low-temperature characteristics, blocking characteristics, heat sealing, surface characteristics, static accumulation, transparency, greaseproofness, gas transmission, waterproofness, water-vapor-proofness.



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		Sleight Metallic Ink Companies	86
Gaetjens, Berger & Wirth, Inc.	76	Southworth Machine Co.	82
Godfrey Roller Co.	Sept.	Standard Tag Co.	86
Goerz American Optical Co., C. P.	84	Stevenson Photo Color Separation Co.	88
Graphic Arts Corp.	9	Strathmore Paper Co.	66
Gummed Products Co.	74	Syntron Co.	77
Hammermill Paper Co.	3	Tauber's Book Bindery	79
Handschy, A. E., Co.	84	Tickle, Arthur, Engineering Wks., Inc.	11
Harris-Seybold Co.	22 & 4th Cover	Tooker Lithograph Co.	17
Hoe, R., & Co.	Sept.	Triangle Ink & Color Co.	Sept.
Howard Paper Mills	Sept.		
Hunt, Philip A., Co.	71		
Ideal Roller & Mfg. Co.	Sept.	United Mfg. Co.	Sept.
International Business Machines Corp.	48	U. S. Envelope Co.	68
International Paper Co.	54		
International Press Cleaner & Mfg. Co.	Sept.		
International Printing Ink	Sept.		
Johnson Co., Charles Encu.	Sept.	Vasel Mfg. Co.	90
Justrite Mfg. Co.	Sept.	Vulcan Proofing Co.	Sept.
Kimble Electric Co.	82	Warren, S. D., Co.	Sept.
Kohl & Madden Printing Ink Co.	Sept.	Western Litho Plate & Supply Co.	Sept.
Koppe-West Corp.	Sept.	Weston, Byron, Co.	Sept.
		Whiting Paper Co.	78
		Whiting-Plover Paper Co.	Sept.
Lawson Co., E. P.	12	Zarkin Machine Co.	21
		Zarwell, H. D.	Sept.

(The Advertisers' Index has been carefully checked but no responsibility can be assumed for any omission.)



"Quit stallin', Cuthbert! Git ober to Spongoola an' grab dat order!"

Sales resistance...

FREQUENTLY, sales resistance develops suddenly and unexpectedly. Out of a clear sky, this has happened in some products during the past month. Regular advertising, however, can help in reducing sales resistance if and when it comes,—advertising done in advance can incite new demand to aid in filling the gaps and can cushion anticipated resistance.

Now if it be in the field of lithography, we feel that sales resistance can best be softened up when and if it comes by regular advertising in

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

TALE ENDS

ONE of the electrotpe companies, which has been knifing the litho process through paid advertising space, hit a new low recently in recalling the old quill pen days. A parallel in methods of printing was drawn, although vaguely, with the conclusion that "new magic" processes can't replace good old letterpress. Apparently lithography is making such progress that this firm is getting all ready to get out of the electrotpe business and go into the manufacture of quill pens. Sheaffer and Parker, look out.

★

If lithographer Fred D. Venables will send his address we will be glad to send along the information requested in his recent letter.

★

Convention Sidelights: Harry Brinkman observed his birthday during the NAP-L convention, and had a "Happy Birthday To You" sung to him in the swank Shoreham Blue Room....Mr. and Mrs. Al Tucker of Washington were hosts at a reception for the NAP-L directors on the eve of the convention. It was held in the Bernard and Lee Rosenstadt suite....Ideal Roller could never get as many persons interested in rollers as came into their suite to see the plumbing....wanta buy a knife?Jack Kronenberg, S. D. Warren Co. made the first trip in his new two-place plane, to attend the conventionRobert M. Veith, Rutherford erector and demonstrator, provided some unusually fine zither music to visitors at the Rutherford suite.... many supply and equipment firms provided excellent hospitality in the fine suites at the Shoreham....Bill Stevens did a good job on the presentation of door prizes at the annual banquet....the Statler's exquisite modern ballrooms provided an unusually colorful setting for the litho club party and banquet....the new Harris film on lithography looks like box office stuff to us.

TO PHOTOGRAPHIC
TECHNICIANS

DINOGRAPHIC

"IT HOLDS SIZE"
SAFETY FILM

REGISTERED U. S. PATENT OFFICE

ORTHOCHROMATIC • ANTIHALATION

Coated on Plastic Film Base . . . that *Assures Dimensional Stability*

• Dinographic Film provides the photographic technician with, for the first time, a photographic medium that possesses all of the desirable properties of photographic film, plus the SIZE ACCURACY of glass plates. • Color separation, half tone or line negatives, or positives, on a Vinyl Copolymer plastic base which will register precisely, is no longer wishful thinking but a reality when Dinographic film is used. • The Vinyl film base of Dinographic film is supplied in two types of surface finishes . . . calendered or platten. Three speeds to suit various photographic requirements.

*You are invited to write or call upon us for
complete and authoritative information.*



THE DI-NOC COMPANY
PHOTOGRAPHIC DIVISION . . . CLEVELAND 12, OHIO

OTHER DI-NOC REGISTERED TRADE MARK PHOTOGRAPHIC PRODUCTS ARE:
DINOBASE • DINOLOFT • DINOREFLEX • DINOBLUELINE AND DINOCLOTH



Annual reports...

Today, there are new faces in the picture. Customers and employees, as well as stockholders and financial institutions, are taken behind the scenes of the company's operations by way of the annual report. Hardheaded businessmen have learned that the company's annual report is a potent force for building good will.

That is why today's annual reports fairly sparkle with colorfully ingenious charts and pictographs and with views of the plant, its people and its operations.

You would look a long time before you could find a more natural spot for lithography.

The wide selection of grades and finishes of paper, the economies of platemaking, the sharpness of line and the smoothness of color, the faithfulness of reproduction and the greater speed of offset presses are all good, sound reasons for producing annual reports by offset.

This kind of business is made-to-order for the Harris 17 x 22. This small offset press features four form rollers, trouble-free adjustments and speeds up to 7,000 impressions per hour with an extreme minimum of maintenance.

As auxiliary units in large lithographic shops, or for moderate size runs in combination offset and letterpress shops, Harris 17 x 22's are real money-makers.

The Harris-Seybold 1946 Annual Report is a typical example of what we mean when we say that annual report business is a "natural" for lithography. A copy will be sent to lithographers and printers interested in increasing their volume through the production of annual reports. Please address requests on your letterhead to Harris-Seybold Company, General Sales Offices, Cleveland 5, Ohio.



FOR
EMPLOYEES



FOR
CUSTOMERS



FOR
STOCKHOLDERS

HARRIS-SEYBOLD

HARRIS PRESSES • SEYBOLD CUTTERS • OTHER GRAPHIC ARTS EQUIPMENT

Harris-Seybold Company • General Offices, Cleveland 5, Ohio